

JUDAS KISS

U N D E R G R O U N D C U L T U R E I S S U E # 4

SATAN SUCKS

BUT DOES HE SWALLOW?

WE FIND OUT INSIDE

INTERVIEWS:

Ontario Blue

The Misfits

Boyd Rice

Orchis

Allerseelen

Chaos Engine

David E Williams

Cold Spring Records

Somewhere in Europe

ARTICLES BY:

Christopher Walton

Justin Mitchell

Michael Moynihan

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NEWS, REVIEWS & CONTACTS

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Editorial

After almost a year since the release of the last issue, issue 4 is finally finished. There have been quite a few changes within the Judas Kiss camp over the last twelve months and these are partly to blame for the delay. First up, Emma has now left the Judas Kiss and has headed to warmer parts. She is now living in Australia. Secondly, after the move to Newcastle last year, I became bogged down with work, which left little time to do any thing on the J.K. at all. So after months of neglect, it was time to dust off the PC and start doing this god-forsaking mag again.

Although the mag has been quiet, I haven't. The Judas Kiss put on a gig in sunny Newcastle with Attrition, the Chaos Engine and Djing by Muzamuza records. The gig went down well and hopeful I'll be doing another one in the future.

In addition, the J.K. has now started a mail order section. At present, we are only stocking a few bands but if any companies or bands who are interested in the J.K. stocking their releases, get in touch. If any readers are having problems find any releases, contact me, I see what I can do. As you will find out there are quite a few reviews in this issue, this is due to the fact that the J.K. will review EVERY CD/record we are sent (sorry we no longer have room to review tapes). If for some reason your release isn't reviewed in this issue, it will be in the next.

The J.K. has also been slagged off in a few publications for its contents being either too 'politically incorrect' or 'whatever' or we used to be a 'goth' zine and should have stayed one. Without getting into a slagging match, I can put whatever the hell I like in my magazine and if you don't like it then don't fucking read it. As for being a goth mag, issue 1 did have what some people would call goth bands but so what. If you're not happy with the bands I feature do your own bloody mag. The whole idea behind the J.K. was to feature bands that I enjoy and to make people think about its contents, which I have done. Even if you hate it, you still had to give it some thought, so it worked.

As stated on the front cover there was supposed to an article by Justin Mitchell about Himmlers SS castle at Wewelsburg in this issue but he got carried away with writing it and it will now appear as a two part article in the next two issues.

Anyway, enjoy.



Lee Judas Kiss

Editor: Lee Powell
Co-editor/proof reader:
Erin Mills

Cover: Stephen Pennick

Contributions:
Justin Mitchell, Chris Walton,
Johnno, Lee Thompson, Micheal
Moynihan, Lee H. Stephen
Pennick, Erin.

Thanks go out to:
All the bands that have been
interviewed and to every one who
helped out or contributed. Love to
you all. You know who you are.

Special Thanks to:
Erin, Justin Mitchell, Chris
Walton, Stephen Pennick, Tony
Wakeford, Johnno, Lee Chaos
Engine and Martin from Attrition.

No Thanks to:
People from SB&B. you know who
you are!

Advertising rates:

Back cover	£40
Inside front cover	£25
Inside Back cover	£25
Inside page	£15
Centre pages	£25

Subscription details:

Available on request

Wholesale rates:

Available on request

Judas Kiss

PO Box 154, Gateshead, NE8 4WL, England

Tel +44(0) 191 4771624

Fax +44 (0) 191 4270004

Orchis

It was a windy night in Newcastle; we were sitting in a wine bar next to the train station with Chris and Stephen from Endura. The drinks were expensive and Tracey and Alan were late, if I remember correctly. Tracey and Alan are two thirds of the band 'Orchis'. Their music is a splendid mixture of neo - folk with haunting female tones and pagan roots. For the rest of the evening, the night belongs to them.

How did you initially meet?

-ALAN: I was working in a shop in the West End, and Tracey wrote to me and it went from there really. Tracey already knew Amanda, so that was how we got together. This was about 7 years ago, but we didn't actually do anything, music wise, until about 3 years ago.

What did you do for instruments at that time?

-TRACEY: We bought a four track to mess around on and that was basically our first album! We were stuck in this little flat with the four track and a microphone; whispering into it in case the neighbours heard.

-ALAN: Well, I've always been able to play pretty much anything with strings then I decided to learn how to play the Penny Whistle - God knows why! - It was just one of those things. We started using that, but I think the defining moment for us was when Tracey bought a digital delay pedal - that was it, we were away! I mean we didn't take any of it seriously at first...

-TRACEY: - then we played it to Amanda, and she was like, "can I join?"

What was the concept behind A Thousand Winters?

-ALAN: Well, with the first album being just a collection of pieces, we wanted the second album to be themed. We had some basic tracks done and there was a theme running through them; of a person's real journey through a kind

of mystical, magical landscape, which was also a historical journey; taking place just as Christianity was coming in, and Paganism fading out. The idea that you can never go back is an important aspect, and particularly on the track *Arcadia*, which involves someone going back to a place which doesn't exist anymore, which had been taken over because of the change, and it's also about not being able to go back in life, to regain lost innocence or lost knowledge. When we actually listened to it all, it came together, and if you listen carefully to the lyrics, there is a thread running through all the tracks.

So what does Paganism actually mean to you?

-ALAN: I think the trouble with Paganism is that it's all things to all people. I think people get to precious about it really. People are so fucking anti-Christian about it, I mean it's all very well to say that all these things vanished because of Christianity, but a lot of things were carried on; they became more underground in a way, but they are still part of life. Obviously because Cathedrals and churches were built on sacred sites, everything carries on. People say Paganism means fuck Christianity, but if you go into any Cathedral, it's a holy place.

-TRACEY: I think it's just an attitude, the way you look at life. I mean, Christianity

for all it's bad points, has a good moral code, and where would the world be without it?

-ALAN: The trouble with Christianity is Christians...

-Tracey: Yeah, and the trouble with Paganism is Pagans!

-ALAN: We went to this Druid congregation about three years ago, and they were just the most tremendous bunch of idiots you've ever

met in your life! Paganism to them was getting pissed and banging a drum! I mean, they were thinking that if you walk around in a wolfs-skin you are therefore a Pagan, which is not necessarily true. We just take inspiration from different types of ideas. Whenever something becomes popular, like Paganism, it becomes diluted.



It says in your biography that the name Orchis embraces both male and female principles.

How do you achieve that balance in your music and lyrics?

-Alan: I think in the music, balance means not putting too much in, and you instinctively know when it sounds balanced. I think our lyrics are very unbalanced though! We tend to bang on about the same things all the time, to the point of nausea! I don't think there's any need for balance in lyrics. There is the

balance of accentuating the meaning of the song with the instruments we use.

Do you write the lyrics before the music?

-ALAN: Well we have done in the past, but it's actually quite difficult to do that. What usually happens is that we will have a song finished, and the feeling behind it is where it takes its energy from.

-TRACEY: From a technical point of view, if you write the lyrics first they very often don't fit with the music.

It says in your biography that you came from 'magical' backgrounds...

-TRACEY: Well my grandmother taught me yoga when I was about seven, and tried to get me to learn Astral travelling, though I don't think she ever did it herself! Then A.S.S.A.P.- the Association for the Scientific Study of Anomalous Phenomena...so basically I came from a pseudo-scientific background I suppose, which is probably why I went to *Chaos*. When I joined it was basically about whatever you wanted - you could go in with your own ideas, taking from whatever you chose to. There were no rules, no hierarchy... it soon changed. As things always do, as soon as there were more than about five people there, somebody wanted to be the leader, and it got stupid.

-ALAN: That's what I've found about national groups, you are far better off getting on with what you want to do by yourself.

You have said that the name of your label, Cryptanthus meaning 'hidden hammer', reflects the philosophy behind Orchis. How is this so?

-ALAN: It's what I was saying before about the lyrics, there is a serious point behind them which is to get people to think about what they are doing with their lives. There is more to life than getting up, going to work, coming home and going to sleep. There should be a spiritual dimension to life, Life is not necessarily kind; it never has been, and people look back to the past wistfully, believing it to have been so much better, but it wouldn't have been at all. The actual values though that are espoused under a very firm belief system, are generally for the good of all the people. Historically, then people may have lacked education, but they knew where they were in life; they were able to function because they had rights of

passage, obviously Christian rights of passage, through life. I think the message of Orchis is not sugar coated, but hidden beneath various layers of lyrics. We hide things within the sound, which I used to think was deliberate, but it's just what we sound like. So the hammer is the hidden force behind the music - I don't want to come across like Boyd Rice, social Darwinism or whatever - but it does mean that strength is good, and you do have to fight, or stand up for what you believe in.

What do you think about people shrieking for equality all the time?

-ALAN: Well, obviously people aren't equal - I can't believe people say everyone is born equal - of course, they're not. I think the belief that everyone is equal has dragged us to the lowest common denominator; to the level that we're at now, where someone who knows fuck all about anything, is as good as you.

-Judas Kiss: It's a strange ideal because on a personal level nobody wants to be weak; I mean if you have a child, you want it to be as strong and healthy as possible, and yet we're crying out for this nothing level, so that even the lowest of the low can just about manage to reach it.

-TRACEY: Well I actually heard a radio programme the other day, and people aren't happy about factors being improved. They think that a genetic cure for a disability is a bad thing, they think that you are getting rid of someone that might potentially be brilliant, but it's not the person, it's the defect that you're eradicating. People are terrified by the concept of genetic engineering, but I don't see anything wrong with a world where no one has to suffer any disability.

Do you create live performance ritual pieces, such as 'Waiting for the Moon', or do you employ traditional rituals?



-TRACEY: Well, that was purely spontaneous – Amanda and I had had a bottle of wine each, and Alan was the only one who was vaguely sober and he just let us get on with it! We were drumming on all sorts of things, Alan put this wonderful effects pedal on, and when we listened to it, it turned out to be good.

-ALAN: Again, technically it was crap, but the atmosphere is more important to us and you can lose that by going back over it again and again. We find that with virtually everything we do, which is why a lot of our music has rough – edges. One of our biggest regrets was that we had to rework the original version of *He Walks in Winter*, which was fantastic, but the recording was so bad.

Do you think anything can actually be achieved through rituals?

-ALAN: Yes definitely because you are making your mind more positive. The art of magic is to actually change things in accordance to your will, which doesn't necessarily mean getting a glass to move or whatever. People who succeed in life are using magical techniques every day – I mean they would be the last people to call it that, but they are by psyching themselves up, and preparing themselves with their own personal rituals.

Your music is invariably lumped together with other neo-folk bands, such as Dead Can Dance, Current 93, Death in June, etc. Do you think this is justified or just lazy journalism?

-TRACEY: I think to start with we were doing that; when Alan first heard me sing I sounded very folky, and we decided that style suited my voice best. I think that's why we did folk-orientated stuff initially.

What did you think of the huge surge in neo-folk bands?

-ALAN: I think it's really interesting actually – I think it's absolutely brilliant that people are going out and finding these really good songs, which have been around for centuries, and then reinventing them in their own medium. I think without a doubt Current 93 started it, and you're always going to get people that copy it. There are people that sound like them, but there's no point trying to sound like Current 93, because what they do is brilliant, so why bother when you won't better it? With Tony from Sol, I mean I can't speak for him obviously, but it seems that he actively seeks out stuff, which reflects what he's interested in, and what his worldview is. There is some real shit around, but there's also real highways and byways which are lovely, beautiful, which comes from such hardship. The trouble with folk is that it's been put into a horrible little pigeonhole, and people won't listen to it, but people access it by being 'weird', and they find out where they came from.

How do you think music sustained its significance throughout the ages – with so many visual and technological stimulants around, why does it remain such a prominent artform?

-TRACEY: I think it affects moods more than anything else can, because it's the nearest thing there is to interacting. We went out the other night and we saw the *Four Seasons* performed in a church, but it was the best thing I've been to in a very long time; all the hairs on the back of my neck rose. It's such a physical thing, you can't be impassive.

-ALAN: On a basic level it's due to our natural heart beat – music influences your heart beat, and stimulates your brain waves. I don't think it's physically possible to be human and not be musical.

How far have you got with your next album, and what are the ideas behind it?

-Alan: We're about two thirds of the way through and I think birth is a main theme. The imagery centres around the concept of alchemy - the transmutation of the soul. We're slowly moving up through history,

and I think it's going to be very interesting. The stuff we've put together so far, and listened back to hangs together intriguingly - but it's very depressing!

Can we have the all-important self-portrait please?



The

MISFITS

The misfits, one of the most important and influential punk bands ever to have emerged from the late 70s. Their music, a mixture of punk energy and rock n' roll riffs combined with their hammer horror gothic image makes totally unique, except for perhaps the Cramps, but that's another story. If you haven't heard the Misfits then you really are missing out on something special, their music is so powerful and cool but like all great things, they come to an end. After a hand full of releases they split and singer Danzig went on to start his own band. A few years ago they reformed with guitarist Doyle and bassist Jerry, who formed the main nucleus of the original band, joined by drummer Mr chud and charismatic front man Micheal Graves. They released a new album, American Psycho, which contained the raw power and 50s B movie feel as the originals, they also toured, which is where I

caught up with Newcastle, who the way, front man before the tour by the very talented consisted of old and incredible, without seen and judging by felt the same. After stage and asked him



them. The Misfits playing in would have thought it. By Micheal left a few weeks kicked off and was replaced Myke Hideous. The live set new songs alike and was doubt, the best live act I've the crowds' reaction, they the gig we met Myke back about life with the Misfits.

SO, WHAT'S IT LIKE MISFITS?

Well you know, I've listened to it, got all

for years and got all my records signed. I met Jerry about 10 or 11 years ago, wow, it was a big thing you know and then all of a sudden Jerry calls me up two weeks ago and says how would you like to go to Europe? I said 'who is this'. And he tells me "well Michael quit and we need a singer". It was strange because knowing the songs as long as I have, I'd never really sang them. I had tried out for the band in '95 and I was actually turned down, they knew I always wanted to do it so they called me up. They said 'did I want to do it' and I said 'yes'. I had less than two weeks to rehearse. I didn't have much of a problem learning the old stuff, it was mainly the new ones I had to get used to but other wise it's coming along. I fucked up a couple of times tonight.

TO BE PART OF THE

known the music for years, the records. I was a big fan

How are people taking the new misfits, are people really going for it or are they saying that they still want Danzig back?

I would love to see them do a reunion with Danzig. I keep thinking fuck, they would make a million dollars! But there are things beyond theirs and Danzigs' control. I don't want to get into it too deeply but unfortunately, I don't think it will ever happen but I wish it would. I'd would love to step down For Glen to do it again.

Is this your first time in Europe?

This is my first time in Europe yeah and I haven't seen any of it. I've seen the bus the club then the bus. I wanted to see so much and I just can't.

What do you think of the atmosphere of the Misfits is important? Do you step out of character change when you leave the stage?

This is me, I have always been this way you know. When I was growing up in high school back home I was into Bowie and then I slowly got into new wave like the Gary Newman thing and then after that I got kind of into punk rock and then hardcore, then all of a sudden I discovered horror and got into the Misfits and the Cramps. It just progressed from there and I got very into Goth. When I started up Empire hideous it was a Goth band we were ridiculed because we either weren't goth enough or we were too Goth. Fucking Americans man, all they do is criticise. They just criticise if you are not what they want especially in New York City, which is, were we used to play. If they didn't like you they didn't like you but if they loved you then boy do they love you. Anyway the point of the matter is I found myself in that style black hair, black clothes and it just became my life. I have been into it ever since and it has become a lifestyle for me and as Empire Hideous developed we were definitely one of the heaviest so called gothic rock bands in New York and the metropolitan area. For ten years, we rained and in February, we played our last show and I kicked everybody out of the band. I was on hiatus for about three months and then I got the call from Jerry and I think I fit right in if I do say so myself. This is the last album and these are my clothes and if I'm not wearing this fucking makeup I'm wearing mascara around the eyes and stuff like that so for me it's real I live it.

So are you a permanent member of the band now?

I think so, from the manager and Jerry since Michael quit I was told that I was going to be, so we'll see. By the time, this issue comes out who knows.

What are the next plans?

After we Finnish we go back to America on the 1st July, two weeks off, then we go to South America for two weeks, come back from that at the end of July. August we have off. September starts an American tour and I'll be dead. Nothing like jumping into the fire.

Self-portrait please.





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October the 29th 1997 saw the untimely death of the leader of the Church Of Satan and controversial philosopher Anton Szandor LaVey. What follows is a small tribute to this great man.

Anton Szandor LaVey

Meeting with a remarkable man

The shadowy legacy Anton Szander LaVey leaves behind inevitably confounds any brush strokes used to paint a picture of him, just as he always did to those who tried to tar and feather his name. Indeed, it is impossible to adequately describe his personality and deeds. I consider myself lucky to have had the fortune to meet the good Doktor on a small number of occasions, and these confabulations will always shine in my memory. I would never claim to 'know' LaVey, only to have enjoyed the pleasure of his company – all too briefly at that. But one thing I have realised after meeting him is just as equally misunderstood by those who claim to be 'Satanists' as by those who vilify LaVey for his own Satanic philosophy.

I can understand why some dynamic independent and perfectly sensible people might scoff at the idea of Satanism; I used to myself. Having never acknowledged Christianity in the first place, it was no wonder they feel little need for Satanism, especially as it's visible adherents often seem endlessly comprised of alienated teens or brash rock n' rollers. If these scoffers had ever happened to sit next to LaVey in a tavern – not recognising him and thinking him no different from any other stranger – and strike up a conversation, the subject of Satanism probably wouldn't rear it's head. Talk could range from that of cars, food, curious customs and human behaviour, to love of animals, music or forgotten lore of yesteryear; the conversation might even broach upon the supernatural. Chances are they would remember it as a meeting with a charming and unpretentious fellow, possessed of a noir gleam in his eye and a penchant for off colour humour. They would recall him as one of the few people they had met who seemed to truly know the score: aware of the highest and most godlike aspirations demonstrated by exceptional personalities; but equally cognisant of the vast, turgid and miasmal pits that most of mankind will forever wallow in, be it mentally or physically. No starry-eyed dreamer would reveal himself as, rather one who knows that it has always been a select few throughout history who were ever really endowed with the ability of reaching the stars – literally or metaphorically. Such scoffers would have deeply enjoyed conversing with this old curmudgeon who called himself 'the Doc', and would hope that they crossed paths with this astute stranger once more, for genuinely wise men are few and far between on this earth. When reflecting on their meeting, the word 'Satanic' might not even occur to them. And that, is the most sinister thing at all.

Just as Nietzsche casts a cold light on the abyss between UBERMENSCH and 'human, all too human' in the Nineteenth Century, LaVey is one of the most unforgiving and shining realists of the Twentieth. Reality is a bitter pill, and both pie-in-the-sky Christians and nose-in-the-dusty-grimoire occultniks can expect similar gastrointestinal trouble at some point as it makes it's way through the system. Those who refuse to face reality, oblivious through their own interminable foibles and mis-shapes, were once summed up aptly for me by LaVey as akin to the man who jumped off the roof of a twenty-story building and can be heard exclaiming as he flies past the 3rd floor window, "so far so good!" Accused of spreading the most dire Diabolism to the masses, in truth LaVey was

simply handing out high-voltage bull shit detectors. For those who misunderstood him and what he offered, sooner or later they'll embarrassingly find themselves on a 99c whoopee cushion.

I raise a toast to the man. May the glasses clink down below.

-Michael Jenkins Moynihan

Hymn of the Satanic Empire

Drums out of the darkness, listen well.
Drum's beating like thunder straight from Hell.
Trumpets are blaring, the time's come 'round -
Satan is here to claim his ground!

There's an earth that's green, there's an earth that's free,
There's a place for you and a place for me.
But the bleeding hearts wouldn't let it be,
We don't need them any more!

Let the lions and tigers rip them up.
The arena shouts for Christian blood.
Let them chew them up and spit them out -
We don't need them any more!

Once, there was a need for simple minds.
Once, there was a need to save man's soul.
Fools had to forced to stay in line,
Preachers and bibles could serve those goals.

With their holy writ and their card'nal sin
They could force their paper demons in -
To a cardboard prison, a paper cell -
They can't do that any more!

Furies from Hell are driving down!
"Lex Talionis" is their cry!
Even though tricksters make the law,
Justice is served by fang and claw!

With their beaks of steel, see them slash askew
Righteous Christian, Buddhist, Moslem, Jew;
They've become a plaque, so let's start anew -
We don't need them any more!

Drums out of the darkness, listen well.
Drums beating like thunder, straight from Hell.
"Rege Satanas!" - the time's come 'round -
Satan is here to claim His ground!

With our morning star from the deepest night
Smash the crumbling cross, for Might is Right.
Let the shuffling zombies grope for light -
And we'll reign forevermore!

Boyd Rice

Boyd Rice is one of the most influential and important recording artists and philosophers that the late twentieth century has to offer. His noise manipulations and releases under the names NON and Boyd Rice have paved the way for many of today's industrial artists. His recordings with Death in June, Current 93 and Rose McDowell have sunk deep into the hearts of anyone who is lucky enough to hear them. His so-called 'fascist' philosophies have made him into the villain the world loves to hate. He has written books, played the lead role in the Australian Film 'Pearls Before Swine' and is a member of the infamous Church of Satan. Boyd is also a charming and pleasant person to talk with, which makes him all the more intriguing and interesting. We caught up with him in his hotel on a recent stay in London and questioned him about his involvement with the 'Church of Satan' and what is happening to the church after the death of its leader Anton Szander LaVey.

What is the state of play with the Church of Satan at the minute after the death of Anton LaVey?

He said in an interview that it was going to be ruled by a council of nine, if I try and remember but it's being administered by his daughter Carla and his ex Blanche. I don't have much news, I know that they were supposed to put out the memorial edition of the Black Flame. I wrote this huge thing about my memories of Anton; I've just been too busy to send it off. It's been on my kitchen table since.

How do you see the Church of Satan going now?

I don't know, I think it can go two different ways. I think when people are alive what they say just seem like their opinion but I think when the person is dead their opinions go onto this other higher level. What they say has much more reality. I have a loyalty to Anton LaVey, but realistically whenever you get a group of people together, of any creed, you can have a bunch of nuts. A bunch of people who understand it intellectually but who aren't going to be able to ever acquire it because I can go to meetings were there's a bunch of these of these people talking about sex and they never have any sex, they talk about 'Might is Right' but they

don't get in any fights so I mean it's just cynical old men.

So are you still going to play an active role in the church?

I don't know, my active role has been kind of going around giving interviews, talking about Anton now and again. When I lived there, I was over at his house all of the time, so I don't know.

What's your fondest memory of Anton? Any unusual stories?

I have zillions of them. Let's see. There's this book called the Johnson Smith catalogue, it's this book from the turn of the century where you could send away for these really weird jokes, most of which were designed to humiliate the person who was the butt of the joke, which would cause them pain or fear. He sat there reading these things for hours on end. There was this thing called the dying pig. You could send away for this large inflatable pig that you blow up and when the air started to be let out it would make this squeal like aaaaahhhh and people would think it was a pig being slaughtered. Then there was another one he liked so much which was a stink bomb, which had a really vile smell. You drop it in a room and it shows an illustration of people holding their

FOR LEE, WILD WISHES,
BOYD
HI

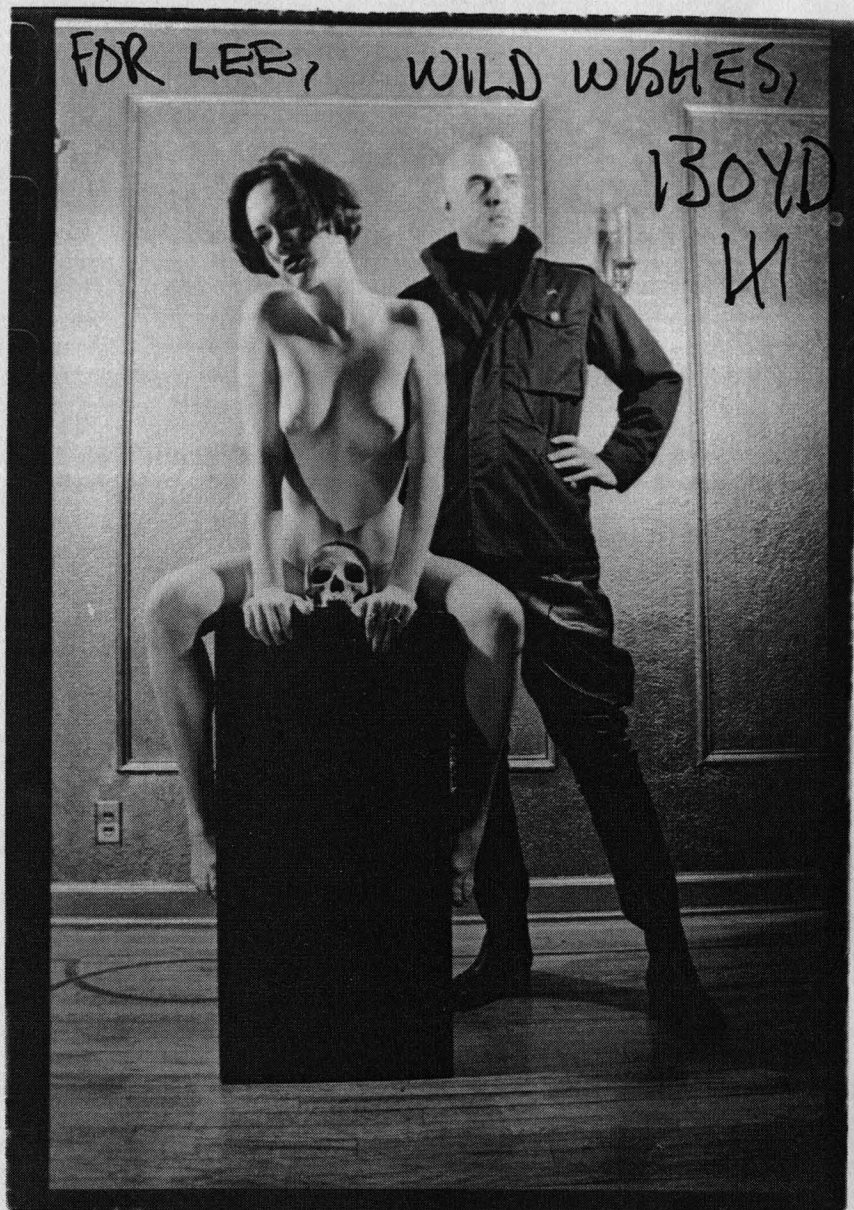


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NON



noses going "Who cut the cheese, What's that awful smell?" He liked that book so much he owned a copy, but I was always on the look out for a copy also. One day Anton said "Oh, you know there's a copy of the Johnson Smiths catalogue down at The Green Apple book store", so first thing the next morning I woke up and went directly to this book store to get it, only to be told that it had been sold about half an hour ago. I mean fuck, my one chance to get this Johnson Smith catalogue. The next time I went to LaVeys house he told me that he had gone and bought this Johnson Smith catalogue for me, so every time I look at this book, I remember how he would just laugh at it for hours at a time.

As for strange story, the strangest one happened just before Antons death. I had done this interview with Tiny Tim; it was the last interview he ever did before he died. Anton was sixty-seven and this magazine was wanting me to go to San Francisco to interview him. I was going to leave the country and thought I would do it when I came back but this girl I knew had had a couple of strange dreams, so called me up and told me about them. Some place in public, she can't remember where, she'd met Anton who said, "Are you going to see Boyd?", she said "Yeah, I see Boyd all of the time". Anton replied "Be sure to tell Boyd I'm planning my funeral". She woke up and thought that's a really strange dream. A few nights later she had another dream where Anton asked "Have you see Boyd Yet", so replied "No" and again Anton said "Be sure to tell him I'm planning my funeral, this is important, make sure you give him this message". So she told me about her dreams, which fascinated me but seemed so strange. As I've said I was due to leave the country in two weeks but I thought I'd go and visit Anton before I left as the dreams had worried

me a little. So I went out there and saw him, he was just so healthy and so full of life that I didn't bother telling him about my concerns. He seemed in such good condition that I just totally forgot about it. Anyway, on the way back from interviewing him, I thought 'what would I do if Anton did die?', 'Na that's not going to happen he's still sixty seven, that's pretty young, I mean his parents are still alive'. On my return, I received the news that Anton had passed away. I got such a strange feeling when I got this news; I still can't describe it after all of this time.

How do you feel about bands like Marilyn Manson spreading the word of the Church of Satan to a larger mass?

I like Marilyn Manson (Brian was made a priest in the Church of Satan after Anton met him) a lot, I mean I used to speak to him way before he ever had a record out. He used to call me up when he was still living with his parents in Florida, watching TV talk shows all day long. He would tell me how he was going to form a band and corrupt the youth of America. I never doubted him; he was so sincere about it. I think he's a really good guy and one of the reasons he got into contact with me was because he wanted Anton to play on his first album. I kept saying "You know Anton, this is a really good guy, his music isn't your cup of tea but you should meet him anyway". Eventually they did meet and talked for hours.

'The long road out of Hell' Marilyns book has just come out. It's amazing, I mean this guy is a rock star but can still write a book and turn kids onto Nietzsche and Anton LaVey. I wish someone had written a book like that when I was sixteen.

For an in-depth interview with Boyd about his music, philosophies and thoughts check out issue 2 of the Judas Kiss, which carries an eight-page feature on him.

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Somewhere in Europe

Many moons ago; the Judas Kiss conducted this interview with David Tiffen through the post. Although the interview is now dated, I still feel that it's just as relevant and will fit snugly amongst the other pages of this zine. SIE are an avant-garde duet who strive to make diverse material and to 'distort and bleed (these) sources into abstract configurations. Various styles of contemporary music are pillaged as elements of electronic soundscapes, industrial, ambient; noise and rock are hurled together in a unique and intelligent manner.

*Why call yourselves Somewhere in Europe?
Why is the European community so significant?*

We have always identified with European avant-garde art movements (Surrealism, Dada, The Situationists etc.) and we think of ourselves as artists living in Europe.

Your last album Savage Dreams conveys a nightmarish, film score quality - what images are you attempting to portray in your music?

We are not really concerned with images as much as atmospheres. Our music reflects or creates a mood or aural environment. The sounds may mean one thing to us but might suggest something quite different to the listener. We find it fascinating when people tell us how the music affects them and, sometimes, we have been startled by their interpretation of it.

Your music seems to draw some influences from the post punk/early industrial scene - is this period in music history important to you?

Yes it is. It was a very fertile and exciting period. There were lots of bands doing new things. Liberated by punk, they were pushing the boundaries back in all directions. The era was stiff with influential names: Throbbing Gristle, Joy

Division, Public Image Limited, The Pop Group, The Birthday Party etc. We still love watching PiL's Old Grey Whistle Test appearance when they performed Pop Tones and Careering from the Metal Box LP. Pop music has not been as motivating since. The current crop of guitar, based groups, for example are reactionary and tame in comparison - musically proficient, yes, exciting and radical, no! There are too many musicians struggling to keep alive groups that do not have a compelling and distinctive rationale for existing. If you are not prepared to take risks, to try and find something new, you impede progress...

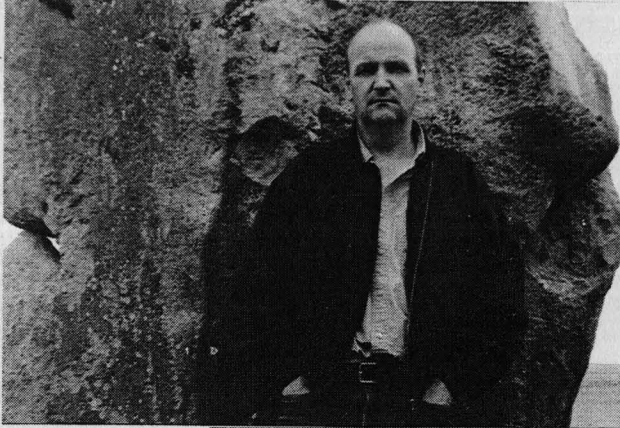
How do you feel about the accusation of repetition/regurgitation in 'experimental' music?

It's simplistic. You might as well complain about the texture of paint in a Francis Bacon painting. The repetition is often fundamental to a piece of music. We have never understood people's fear of repetition - it must represent some deep-rooted anxiety or fear of being overwhelmed!

In an interview with The Fifth Path, you said 'We like the idea of...juxtaposing high and popular art'. How do you achieve this, and which of these Cain and Abel-type brothers do you deem most powerful?

They are probably equally as powerful. It's easier to see the affect of popular culture but high art helps support traditions and historical viewpoints. We try to juxtapose them by drawing on a variety of sources and influences; we cut across boundaries and categories. Our

music sometimes deliberately mixes melodic and dissonant sequences and we draw on both everyday, popular culture and the more aesthetic elitist art. We use collage techniques quite a lot - mixing and juxtaposing things to create new artefacts. Imagine a copy of The Beano intercut with Dante's Inferno...!



David and Andrea



deliberate, it wants to convince and persuade.

Who are you trying to reach with your music? All artists are, by nature, out to influence someone - why not deliberately slip into the mainstream in order to widen your audience?

Primarily, we produce our music for ourselves. We are not trying to influence anyone. And, we are not interested in being part of the mainstream. We are content having a discerning and appreciative audience. Strangely, however, our music does seem to have become more accessible to a wider audience

Do you agree that 'all art is propaganda'?

No. Having said that, all art - popular or elitist - says something about the artist and his/her culture. Everything has a sub text... One's choice of material and the relevance you give things could influence people but not propaganda it's more

more recently. Several people have said to us that they think our early CD's are easier to listen to now; it is as if people's ears have adjusted and are now more receptive forms of music. The same people have suggested that music like ours has actually helped prepare them for bands like Portishead and Tricky! Some sections of the drum and bass coterie seem to have looted ideas from industrial music -

random sounds, slabs of noise, repetition etc. So, maybe things are changing...

Your music is quite abstract - is defamiliarisation a necessary aspect of your work?

We produce our music intuitively, almost sub-consciously, and this may result in bizarre or unexpected compositions. When we are working, we become very absorbed in nothing else except for the track we are working on. We argue frequently and the completed track is usually the result of a highly charged and emotional experience!

What are your hopes for contemporary society?

It's difficult to be optimistic. There are simply too many of us! The planet cannot continue to survive the abuse we subject it to. Mankind seems intent on destroying the environment and he refuses to progress beyond competitiveness, greed and aggression. You confront the malaise of our age every time you venture into a large urban centre - squalor, poverty, violence, and an all-pervading, emasculating blandness.

Do pagan/alternative beliefs have a place in the sterile modern world?

Yes. They help to remind people of their reliance on, and in part, the processes of nature. Trees and more important than large corporate bonus's! Unfortunately, most people would disagree.

How did you first encounter Douglas Pearce/DIJ? How have his experiences aided SIE?

David first met Doug in the distribution warehouse at Rough Trade in 1981. The following year, we took some photo's of Death In June when they were in the studio recording The Guilty Have No Pride LP. Doug liked the photos and used some of the publicity purpose. He began

inviting us to DIJ gigs and the friendship grew from there.

Doug has contributed vocals or guitar to several of our tracks (Never Go Back, The Last Summer, Gods Of Strife etc.). While Andrea has contributed bass and vocals to tracks on The World That Summer and Wall Of Sacrifice LP.

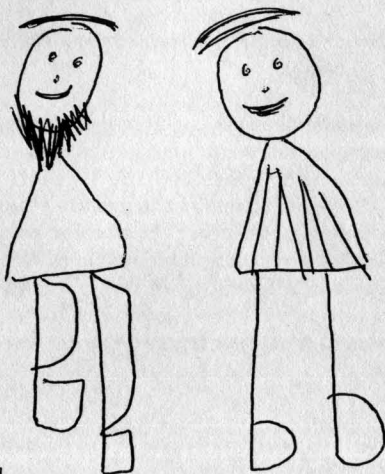
And of course, our first CD - Gestures - was on Doug's NER label...

What are you doing next?

We are currently working on our fourth CD. Because we work slowly, it will be some time before it is released.. There is also a strong possibility of us issuing one (maybe two) limited edition 7" singles in Germany. Work also continues - very sporadically - on a video matching our music to images and specially shot sequences and a publication containing photos, information and extracts from interviews etc.

Can we have a self-portrait?

It's not really a self-portrait. It was drawn - some years ago - by Andrea's sister Mandy. We have always liked it. Note that David had a beard at the time!



~~ALLERSEELLEN~~

Allerseelen (all Souls) was founded in 1989 by Austrian researcher Kadmon, who describes his music as a fusion of technology with spirituality. His most recent release 'Sturmlieder' is both highly accomplished and arousingly raw, 'Conservative avant-garde' seeking to resolve the 'black and white' materialism of the modern world.

How would you describe your music? How satisfied are you with what you've done so far?

I do not like everything I recorded and released in the past. I do not listen too often to the old recordings. These recordings are like pages from a diary with beautiful and sad days. It does not really matter if I like them or hate them - they happened in my past. Art is always a process, an experience - not an aim. As I am no perfectionist, I am able to appreciate works, which were released in an imperfect way.

My early recordings, which I re-published on the CD Cruor, were dark soundtracks for invisible films. I used kettledrums, a violin and various samples. These recordings had a very shamanic character. Later I started to write songs using much more electronic equipment, which made some songs much more danceable, but always combined them with soundtrack-like tracks. Today the music is a synthesis of ambient-like atmospheres and technosophical compositions.

What does the architecture on Sturmlieder signify?

It shows the Haus Atlantis in Bremen, which had an Odin statue surrounded by runes on its front. The expressionist architect Bernhard Hoetger who was very into northern mythology constructed this building in 1931. However, within the Third Reich his work was considered as Entartete Kunst. Especially the cultural magazine Das Schwarze Korps of the SS fought very much against his totemistic, fetishistic artwork. Unfortunately, this wooden statue was destroyed in the Second World War. After 1945, the house was rebuilt in another manner - the Odin statue disappeared. However, the building still contains some original rooms and staircase that are shown in the booklet of the CD.

You have collaborated with M. Moynihan from Blood Axis and Michael Gira from the Swans. How did these meetings come about?

M. Moynihan and I had been in contact for some time because we have several heretical points of view in common. We set several times in Austria and Germany. We released the 7" because we wanted to release something together. We hope to do some European concerts in the near future. Michael Gira and I did some readings together in Austria and Switzerland. He read from his book, I did a special reading about baptism of fire accompanied by a psychoacoustic soundtrack. There was no real connection between his and my readings. We spent some days together and got along quite well. We are both into archaeology and art of the Austrian Aktionismus.

What subject researched in your texts in Aorta/Ahnstern has fascinated you the most?

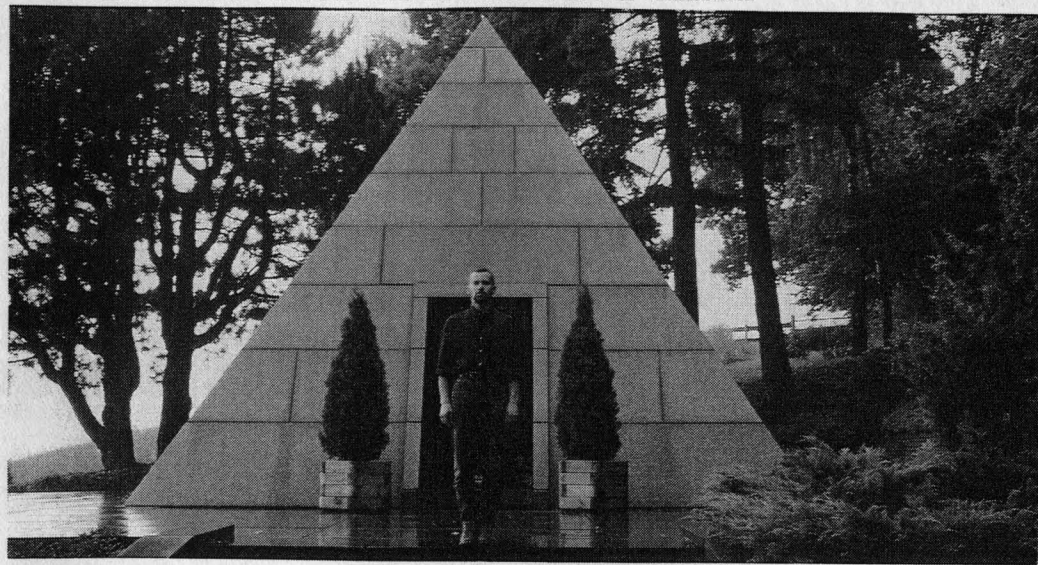
I don't know. All these themes are still fascinating me. Obviously, I seem to be the focus of all these manifold realities, which apparently do not seem to have much in common. I am searching for a hidden reality, an occulture behind the scenes of the visible world. I am searching for answers to the questions burning inside me.

What comes first; your music or philosophy?

The CD *Sturmlieder* contains stormy songs - so I created many sounds and rhythms that fit into this conception. I am never really searching for ideas and concepts - they are coming automatically. At the moment I am recording the CD *Stird und Werde* which should be out in winter 1998/99 - Ostara and I have already recorded some songs about life, death, eternity. We came across some beautiful poems by Friedrich Nietzsche and Hermann Hesse about death and eternity, which Ostara used as lyrics for some songs - in these cases, the music was re-arranged for the lyrics.

How do you view your music and the scene it is apart of?

I see my work in the symbolic tradition. I think that this dark current will be compared to the Fin De siecle symbolism of the last century with its deep love of heresy and mystery - with talented and less talented writers, painters and composers. This apocalyptic fin de siecle can be felt very much in the work of such artists as Boyd rice, Douglas P. Etc. I see myself in a tradition with some artists of the Austrian fin de siecle - the future will show if this is an over-estimation.



Your music fuses natural and industrial sounds - do you agree?

I do not really seem my music as industrial music though some works are very close to this expression. But there no industrial images or themes in my work - I never used the fetishistic imagery of factories, concentration camps and other violent places which is typical in many industrial releases. I always avoided that kind of aestheticism. My works, especially the recordings on the CD *Gotos=Kalanda*, deal mainly with nature, homeland and other traditionally green and pagan themes - but all these songs and soundscapes are coming into existence in very dark-grey, industrial way, not all in a green way: Music is always a synthesis of opposites.

How do you feel about the current state of society. Has man sold his sole to the lust for money?

I agree with this vision but I do not like this cultural pessimism. It is close to lethargy. I read too many complaints and lamentations about devilish materialism - and wrote them myself in some of my tracts. As an artist, I cannot be cultural pessimist.

Do you have any conspiracy theories of your own?

Obviously, there are several conspiracies going on. Luckily enough, some of them are fighting each other. It is strange that especially in Austria and Germany the papers are full of warnings against Scientology and its anti-democratic struggle for power - but none of them criticise Freemasonry which has much in common with this and other cults: It seems too powerful.

Do you believe anyone is sincere in their concern for 'saving the world'?

I do not like too much the idea of saving the world. It sounds very religious. All these religious and political, left and right -wing fundamentalism's attempting to save and improve the world has caused so much harm and have committed so many crimes. Romantic revolutionaries and visionaries, researching their religious and political utopias fascinate me - but I am no enthusiast and fundamentalist.

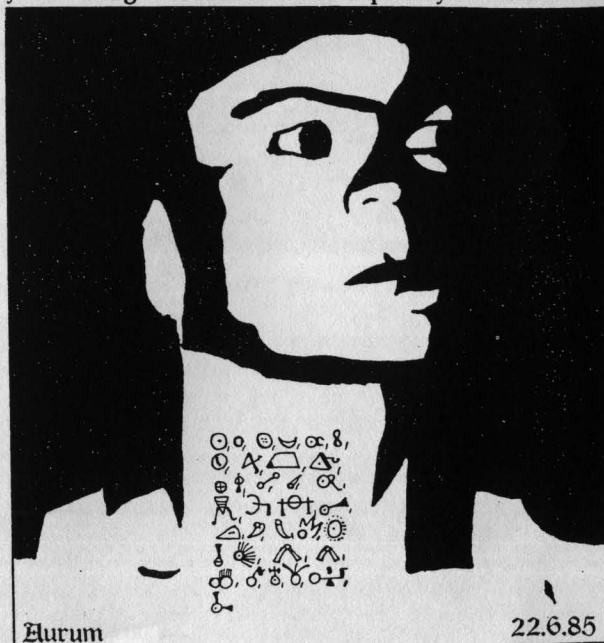
Do you believe art is separate from reality?

Art is not separate from reality at all. This is proved by the fact that too many artists have troubles in the society due to the imagery and vocals in their work. I don't see that much difference between the two worlds. Both worlds are full of symbols.

What films/literature have had the greatest impression on you?

The movies by Alejandro Jodorowsky - El Topo, Santa Sangre - impress me a lot due to their unique union of mysticism, sexuality and violence. I will soon write about this psychoactive filmmaker. One ALLERSEELEN song, Heiliges Blut, refers to his movie Santa Sangre which is full of bloody symbolism. I am fascinated very much by the writing of Hermann Hesse. Especially his books Narziss und Goldmund.

Can we have a self-portrait please?



Cults 'R' US

By Lee Thompson

The twentieth century has seen a huge increase in superstition of almost every kind. Cults offering the meaning of life, the universe and everything have sprung up in virtually every corner of the globe. As the influence of the traditional religion of the West, Christianity, has waned the power of the new age messiah's, each offering their own particular form of enlightenment, has grown to fill the gap.

This growth in cultic fervour has been matched by an increasing interest in many other forms of long forgotten superstition such as rune reading, pagan religions and ancient mysteries. New ageism seems to thrive on the odd belief that long dead civilisations possessed a knowledge that we, in the age of reason, have somehow forgotten.

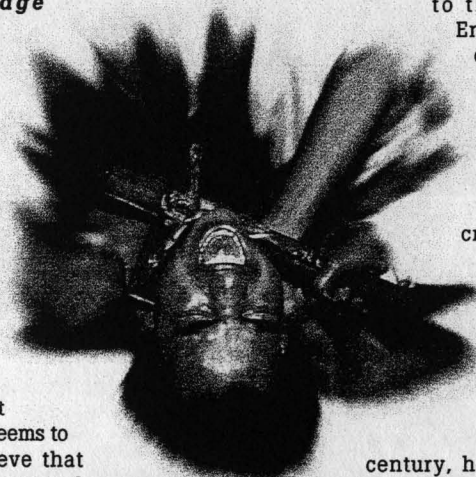
Belief in the improbable is now so well ingrained in the psyche of the general public that to express a healthy degree of scepticism

when hearing a tale of someone's encounter with a spirit from the other world is almost inviting ridicule.

Palm readers, astrologers and psychics now have such widespread acceptance that no self respecting tabloid would be without its "guide to the stars". Even the England World Cup team called upon the powers of the supernatural to aid them in their world cup bit, unfortunately the enchanters employed by Argentina were able to exert that crucial edge during the penalty shoot out.

Out of the miasma of superstition above I intend to look only at the growth of cults.

Not a phenomenon peculiar to the twentieth century, however modern factors such as the media and telecommunications have given would be messiahs opportunities that they never enjoyed in antiquity. The questions that need to be asked are whether these new age messiahs are in some way special? Do they possess that secret knowledge that once learned gives hope to the



hopeless?

Let's look at some of the more infamous of the modern cult leaders to see just what it was that made them so easy to follow for so many people.

Aleister Crowley seems to remain a popular cult figure despite being dead for over 50 years. His maxim, "do what thou wilt shall be the whole of the law" inspires hedonists of all kinds and his work *Liber Al vel Legis* remains influential in occult circles. However the life of the great man himself does not seem to point to greatness of any kind.

He failed to graduate from University, was a drifter, and his attraction to the occult could have more to do with rebelling against his strict Plymouth Brethren parents rather than his possessing any secret wisdom. Crowley was involved with numerous cults during his turbulent life. The only constants in his adult life seem to have been his uncontrollable libido, use of drugs and lust for power. He eventually died somewhat ignominiously as a broken alcoholic.

A more recent prophet is Vernon Howell, better known as David Koresh, leader of the Branch Davidians. His teachings were even less original than those of Aleister Crowley. Koresh relied on the biblical books of Daniel and Revelation. His message was a none too unusual mix of apocalyptic warnings and demagoguery.

He joined the Branch Davidians in 1981 and promptly had a sexual relationship with, Lois Roden the sixty seven year old leader of the cult. However Koresh did not stop with this one conquest and in 1984 took a fourteen year old wife. Worse was to come when in 1986 he took another wife, this time aged twelve.

His megalomania and sexual appetites contin-

ued to increase and in 1989 he decreed that all men had to be separated from their wives and from that point on remain celibate. Koresh on the other hand, being semi-divine, gave himself the onerous duty of creating a new people and forced himself to have sex with his female followers.

Koresh became convinced that the Branch Davidians should arm themselves for the final conflict which would take place in Israel. Before his plans to emigrate could be put into place, a conflict flared up a little closer to home as he and most of his followers died in the botched FBI siege at Waco in 1993.



Returning to the UK for a more recent prophet we have Christopher Brain, a Sheffield nurse with a love of Christian rock music. In 1985 Brain saw American preacher John Winber use his "Toronto Blessing" to create almost hysterical control over his congregation. Inspired by this Brain created the "Nine O'Clock Service", his own brand of evangelism that was even endorsed by George Carey, the Archbishop of Canterbury.

As Brain's influence increased so did his desire to use that influence to gain sexual favours from those who followed him. By 1991 Brain had surrounded himself with a willing group of female helpers, the "Lycra Lovelies." Eventually he began to explore, "sexual healing" and "intimacy with eroticism without lust".

In 1995 Brain was exposed and admitted to having inappropriate relationships with about twenty of his flock. Brain never indulged in the wild sexual licence of David Koresh or Aleister Crowley however this may be due more to the fact that he never had the control that these two far more enigmatic cult leaders possessed.

An analysis of most modern cults and their leaders does yield a familiar pattern. The formative phase of the cult requires a person of



great charisma, rather than any special wisdom. The messiah is driven more by his libido and lust for power than whatever message they claim to be delivering. Once the messiah has the cultists firmly in his power he then usually gives full vent to his own particular vices and the "wisdom" changes to fit the vice.

It is easy enough to pick three well known cult leaders and focus on their obvious short comings but this does raise the question, if they are so obviously "insane" then why do these people find it so easy to gain so many followers? Followers who are prepared to give over their possessions, their bodies and their partners to someone who, a rational person

would consider to be nothing more than an amusing fraudster.

The motivations of the cult leader are easy to understand, power and sex, something that even the most moral person would find tempting were they offered. But what of the followers, what do they gain? It is hardly fair, or plausible to dismiss all of the people as gullible fools. If they are not fools why do they have faith in the implausible rhetoric of the cult leader?

There is no simple answer to this, however part of it could lie in that which makes homo-sapiens a unique species, self awareness. To paraphrase Jean-Paul Sartre, man is aware of

himself and has no innate nature which totally defines him and tells him exactly what he must do. Given this awareness we all must decide what it is we are and what life, the universe and everything all means.

It would be a brave person who could happily admit that there is nothing special within them, that their life is meaningless and when the chemical reactions which animate their body end, their meaningless life is over.

To add meaning to life is common to all cultures since the beginning of civilisation and for most of us is a natural part of life. Some do it with religion, some with a career and a small minority with the comforting words of a person who tells them that they are special and gives them the meaning that they need more than most.

Often that meaning is preposterous nonsense for which there is little or no rational evidence and can only be truly grasped through "faith", a concept common to all superstitious value systems. Faith, even coupled with self awareness, may seem like a concept hardly strong enough to support so many messiah's.

Before dismissing faith as the refuge of the irrational weakling consider how much of your life and how many of your life altering decisions are based on the person you most love. What would your life be like if that person were to leave your life? What would it be like had they never entered it?

This may seem to be going off the point somewhat however it is relevant in that we can never know if a person we love cares for us in the way that they say they do. We can never experience their emotions, to know for sure that we are not being fooled. All we can do is have faith and base a huge amount of our life on that. That faith is small comfort when the words, "I really like you but.." are spoken.

Therefore, even the most sane and rational of us uses faith in something insubstantial as a basis for ordering our lives. The members of cults, believers in new age bunkum and avid horoscopes readers do more or less the same, it is all a matter of degree. **Maybe the cult members are not so hard to understand after all.**



Ere Mate...when's the new CHAOS ENGINE ALBUM OUT??

- A whinge by Lee H. -

The world of The Chaos Engine is a nice place to visit. Nice as in having your nipples tweaked by a mother superior is nice. You can visit by putting a small silver disc in a black machine at your convenience or visit the circus when it comes to town. However, living in Walt ChaosLand all the time is a whole new experience; you get to see what happens behind the scenes, what makes Mickey Chaos move in that idiotic gangly way, and what happens when he breaks down altogether.

If I had a pound for every time somebody asked me when the new album was coming out, I'd have enough to record the damn thing myself, which is exactly what I'm doing anyway. So when my namesake from Judas Kiss asked me to write a piece about what The Chaos Engine had been up to, I already had the answer prepared that I'd been telling people for months; that we've written over 30 new tracks since 'Difficult' was initially released in September '96, and that we're demoing new material all the time, inbetween the continued regime of gigs that we inflict upon ourselves.



Only it's not actually as simple as that. The truth is that we're in the same situation as many other bands who are in a similar genre to ourselves, i.e. genuinely groundbreaking (the fan's opinion) / unmarketable (the record company's opinion). I'm not going to whinge on about this at length, but the reality is that we'd love to record this two album's worth of material and get it to you, the music fan, as quickly as possible. What stands in the way is a mountain of turd called The Music Industry.

We released 'Difficult' because people wanted us to. Fed up of hearing our music on dodgy cassettes (with beautiful inlays, natch), the first CD was painstakingly assembled (and paid for) by Huw and myself. We're still proud of it, and have no regrets about doing the whole thing ourselves. (Which is why you can still get hold of this initial pressing from us or Nightbreed Recordings)

Around this time last year, we were approached by StreetCulture records, who were looking to licence CD's from existing up & coming bands. This seemed like the perfect way of inflicting Chaos on the masses - StreetCulture left the music, artwork and all that shenanigans up to us, and then pressed up the CD's, did the publicity and put them in the shops. We managed to do a label-sponsored tour, the new version of the CD came out with a huge remastered sound and a fabbo CD-ROM video for 'Criminal' and we got all unnecessary when 'Purge' appeared on the Metal Hammer cover CD in November. What could be better? Well, for one, having the money to actually see the bloody thing through. StreetCulture's investors pulled out shortly after Christmas, suddenly realising that they hadn't signed the Spice Girls and that not every band makes as much cash as the Rolling Stones in their first year. Anyone with the slightest knowledge of the music industry, shout 'DOH!!' now...

One problem with the industry at the moment is the whole thing about singles. Again, if I had a pound for every time someone said "why don't you release (insert your favourite Chaos Engine song here) as a single?", I'd have enough to get really drunk. Really, really drunk, like shouting at trees drunk. But not enough to release a single. Singles are odd; they make no money so nobody wants to press them up, but without a single, no-one gets to hear what tracks off an album sound like. For small labels or bands the choice is either release a single and lose money, or release an album no-one knows about and lose more money. Two years on, and we've still not broke even on 'Difficult' (remember this when you're claiming to be a DJ and trying to blag free CD's off bands - effectively, you're probably stopping them getting to release anything else, but I digress...)



So here we are... The Chaos Engine, financially solvent, but only just, with a whole bag of songs ready to go and no money to record them. I'm not really complaining - there are a lot of bands that never get this far. It's just within my circle of peers and noisemongering friends, I see the same situation over and over again, and I think it's a trap that's starving this country - and more

specifically your scene - from the fresh talent it deserves. Whatmore, I can't think of any nice easy "and they all lived happily ever after" solution to all this. For now, you're just gonna have to keep coming to the gigs to hear the new stuff.

But this is the light at the end of the tunnel for us; we've played some great industrial, goth and alternative gigs this year and we've got some more crackers lined up too. The live shows are getting better all the time, and the people we're playing with are fantastic (and not the sub-Oasis dross we were supporting when we started - which is just as

well, since we have come close to unarmed combat during gigs with people we've been forced to share a stage with, and it would've only been a matter of time before someone got hurt. Funbuzz had a lucky escape when Huw convinced me to graffiti their transit van instead of kicking in the guitarist). If we didn't love doing this (and if we weren't utterly hooked on annoying people up & down the country), we would stop. Sod you, we're still having fun!

And the new album? It's on its way, and it rocks!

Lee H. The Chaos Engine

29/07/98



David Birch 16/12/97

For further info on The Chaos Engine:

Chaos Control
C/o 100 Ashlands Road
Hesters Way Cheltenham
GLOS
GL51 9ER
UNITED KINGDOM

David E. Williams

David E. Williams hails from Philadelphia, USA and is one of the most important but overlooked musicians around. Every track he writes and records is a reflection on today's sick and depraved world and all too slowly, he is starting to be recognised for the genius that he really is. We at the Judas Kiss think it's about bloody time.

The glittering irony of your popstastic lyrics is the first thing to hit the audience - is it instinctive or deliberate?

No matter what the question, I always choose to answer 'instinctive' over 'Deliberate' (and in most cases it's true). I go about writing my lyrics with, to paraphrase a famous historical figure, "the self-assurance of a sleepwalker". Irony, I hope, is something I 'instinctively' use as effectively as some of the other lyrical devices in my, aham, oeuvre. Some people find these songs very amusing; some people find them tragic and sad. No one is served by having me weigh in on either viewpoint, and besides, I feel the songs work best when these tensions are most acute...

Is music a conveniently slick way to communicate your lyrics/ideas, or do ideas serve your music? Where do your ideas come from?

I'm one of those silly songwriters who prefer FEELINGS to PHILOSOPHY. My song writing succeeds best when I can transform raw emotion into phrases and couplets that hopefully resonate toward their own awkward epiphanies. Thus, I frequently end up singing some hateful thing that feels so right and yet might squarely go against my better nature.

The contents of your songs convey images of intense self-discovery, by sexual and violent means - do you believe this to be true?

Well, sex and violence are most obvious of life's transcendent experiences. Smarter

people and better artists than I have observed this. And heck, If transcendence doesn't lead to self-discovery, then how has either of those words earned the right to sound so pretentious in this conversation? Of course, pleasure and pain are always more dominant than intellect in creating a personal worldview. We all know the story of the baby's head in the microwave. Conversely, if you want to feel real POWER - don't go spouting Nietzsche to your loser friends - GO OUT AND HURT SOMEBODY! Alas, these day's sex and violence have less of an influence on the withered brain in my withered body. My most recent lyrics remind me of eyeballs floating through a grey pool. I am not necessarily criticising them....

Aspects of your work contain what some may consider to be right wing elements, i.e. 'Sarah's Booted Boy' and the artwork on your 7" 'The Triumph of Williams' - How do you feel about such allegations?

These right wing elements merely provide the most appropriate mise en scene for the aforementioned pornographic epics. The imagery has only once got me into any 'real trouble', which I would define as the threat of physical harm. In addition, in that instance, I was only acting as an accomplice. There was a performance in Philadelphia where I served as keyboardist and musical director for this very amusing person named Rozz Williams. Rozz was singing "I'm not in love" by 10CC and the club bouncers- that had recently lost a brawl with some skinheads - were very upset with a certain flag Rozz had draped over himself like a shepherd's cloak. Rozz was also wearing a Mickey Mouse Club tie; an important yet often overlooked detail of the evening.

How did you come to release a 7" on the storm label - run by the very pleasant but controversial Micheal Moynihan?

I first sent Micheal a demo after becoming intrigued by his musical reviews in THE FIFTH PATH. He wrote about a lot of heavy metal and industrial bands that dabbled in nazi flavoured provocation (either real or imagined) and I was curious as to how such a person would view my own meagre excursions into fascism as pornography. I really had no idea what he would think, but eventually he sent a nice postcard thanking me for my 'enjoyable little tape'. I never imagined he would ultimately become a major benefactor, who not only released my 7" but also introduced me to my good friend Willi at Cthulhu. When I first heard Blood Axis, I truly didn't know what to think. In this so-called apocalyptic age, with every

"scary" band more boring than the one before, Blood Axis seemed threatening on a very fundamental level. That song "Electricity" with its 'Hail Victory' chorus is probably solely responsible for getting these two Mormon Church fellows to move out of my apartment building! Yeah, it is really amazing how he can craft those old poems and some basic electronics into such an inspired body of work. Some kind of magic there.

Your style flows from gothic cabaret to endearingly lavish pop and all sorts in-between - How would you best describe your sound?

I guess everyone kind of learns from what he or she listens to. Personally, I listen to a variety of music; I'm not making some bogus claim of eclecticism, because I'm generally listening for the same things each time amid all the variety. I'm attracted to music filled with sadness, drama (but melodrama's fine too) and a bit of anger. Now...I can find this

anywhere from Barry Manilow to Joy Division, Arvo Part to The Swans, Henryk Gorecki to The Carpenters, Scott Walker to an album of anonymous folk songs from the Holocaust. These are the sorts of things I like - I particularly enjoy finding sorrow behind a happy smiling gloss - and they all go in and out of styles with regularity.

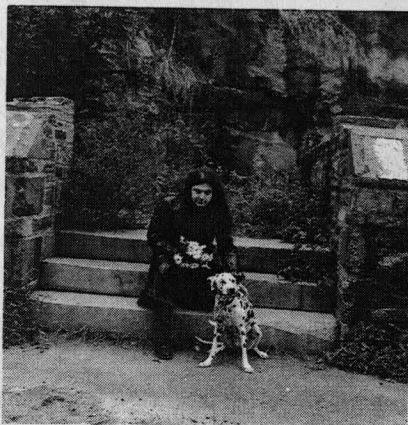


Photo by Tatyana Sinioukov

Do you have a definite religious faith, as several of your songs possess blatant religious references?

I was raised as a Catholic and served as an altar boy for five years. The Catholic Church is MAGNIFICENT and EVIL. I'm drawn inexorably towards it. I'm certainly not a religious person and I guess I'm not even that spiritual, because I hear people say "spiritual" and I think, "what the fuck does that mean?". For me, inexplicable life is brought

into vaguer perspective by images and experience. By this, I refer not only to stiff kitten mysticism, but a tasty dinner as well.

What sort of things do you enjoy doing for pleasure? What sort of music and films do you enjoy?

Puppy dog, infant and villain who need to be trampled. These are my favourite roles. Some movies I like are Blue Velvet, The Night Porter, Eraserhead, The Producers, Taxi Driver and Triumph of the Will. I think I've already mentioned the music I enjoy.

On both of your CD covers and lyrics booklet for "I have forgotten how to love you" CD, you have stunning Stained glass artwork by Judith Schaechter, can you tell us a little about these?

The portrait of me holding daisies on the mountain of skulls is entitled "Follower with Flowers", which comes directly from my song



Photo of David E. Williams by Tatyana Sinioukov

"Thumbelina Toad Slut" ("followed you with flowers through your father's field of skulls..."). "Fields of Fire" is the cover of the digipack - a woman riding on the back of a demon through burning cities. The artist has a much different and personal interpretation of the piece from mine, so I don't feel right commenting (I always joke with her that the demon is driving Eastward). As for the cover of a House for the Dead and a Porch of the Dying, that piece was specifically based on the lyrics of "The Dead Hymen".

*"Powdered paraffin lozenge wrapped in your box like a shoe,
now all your lonely and distant cousins finally have you where they always wanted you."*

*"On the wreck of a rotted erotic thuggery a mecca
besotted in drugs and buggery June bug belly up a
dead bug belly a moth who married me."*

*"Do you think you have achieved every thing
you set out to do in your music and lyrics so
far? What's next?"*

Well, ha ha, you how, not many people have actually heard my music. Promotion and exposure are obviously areas that need attention, and frankly, I'm running out of energy. And stamps! Artistically, I'm pretty happy with the first two CD's. I think we got the best works of art we could within the limitations we had - money, time, my own personal inexperience as a producer in a real studio. I only regret that things couldn't have sounded grander, you know, a real orchestra, things like that. I'd really love to be produced by somebody like that Flood guy, someone who gets things to sound, I don't know, BIGGER.

*"Can you tell us a little about your music on
the New Dead World CD?"*

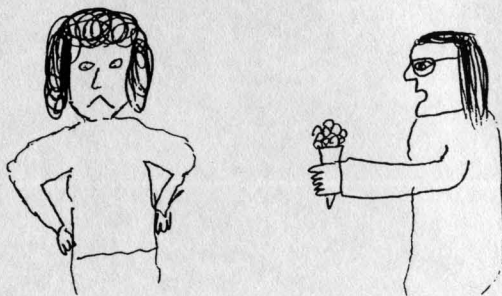
Dead World is best known as a death metal band with quite a few albums out. Jon Cannady, who's quite psychologically stable and not the least bit hateful towards women and girls, is basically a one-man band at this point. Our collaborations on that CD grew out of a couple, well, I guess you could call them 'jam sessions' for lack of a better term. Most of

the pieces are keyboard duets, Jon and myself improvising rather wildly and dissonantly to DAT tape in my living room with some of the rhythms and underlying atmospheres programmed on my M-1 sequencer. Jon was very fond of using my radioshack Moog keyboard. I had a very bad case of food poisoning on one of the days we recorded. It's mood music for acts of improbable nastiness.

*"What is your impression of the current
'underground scene' which you seem to have
found yourself part of?"*

There are artists I admire and there are human beings whose company I enjoy, but I certainly don't feel part of any broad, sweeping movement. These things pass and they will always pass. One has to get beyond the kind of 'youth culture' mentality where the current rage feels like it will last forever. It's funny. Like 'gothic' before it, now even 'occult fascist' is bandied about as little more than a market identifier. You go to the 'underground' record store and all the little boys are grouped together with their folk guitars and noise collages. It's all very sweet.

Can you draw a self-portrait!



Discography

12" Pseudo Erotica.

CD A House for the Dead and a Porch for the Dying.

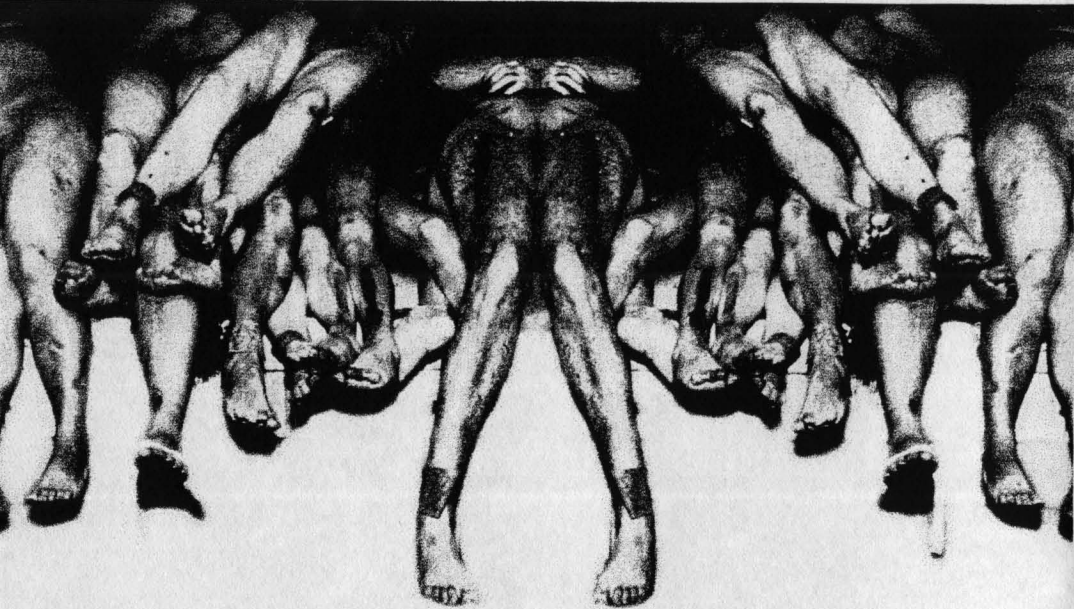
CD I Have Forgotten How To Love You.

7" Triumph of the Williams.

ONTARIO BLUE

Interview by Lee Powell

For the past two years, Stephen Pennick (a.k.a. Ontario Blue) has been slaving away in his studio, sweating blood for the sake of his art. "Shine" the new CD by Ontario Blue is the result. Stephen is probably better known to our readers as one half of the Dark Ambient duo ENDURA but if you are an avid credit reader, you'll notice he also seems to have his fingers in all kinds of pies these days. We managed to keep Stephen in one place long enough for an insight into his reality.



What was the reason for recording solo work under the name of "ONTARIO BLUE"?

I have always enjoyed creating music, even from the age of about 15; I would mess around with two tape decks and some old microphones. I found it fascinating how the stereo image could be manipulated to such a great extent to gain all kinds of textures, even if in the early days, my equipment was quite crude, I managed to get some interesting results, recording makeshift "demos" (more like catalogues of ideas).

After 8 years plodding along, amassing ideas which I never really saw through to completion, I met up with Chris in 1993 and we decided, almost by accident, to record some stuff together, firstly as AbRAXAS then as ENDURA. By then, I had built a small studio and was craving new inspiration.

Chris proved to be an abundant supply of fresh ideas. He's an avid reader and introduced me to the world of Lovecraft and Crowley; a mystical world, which seemed to be crying out for musical exploitation. This was the backdrop for ENDURA and everything seemed to fall into place.

Our work as ENDURA has become quite successful but over time I feel we have been exhausting the same themes, the music has become secondary to the 'occult' image and I have been returning to my own experimentation for inspiration.

I suppose, this came to a head in 1996, while

we were still recording "Great God Pan". I was getting really pissed off with the album and wanted it over with as soon as possible. The recording sessions were like "pulling teeth" and seemed to last forever. Chris will agree with me on that score. It seemed like we were no longer recording for ourselves; somewhere along the line, we had ceased being individuals and became a "band" tied to deadlines and giving certain people what they wanted.

Whenever we received interviews, they were from stupid "metal long hairs" more interested in the 'occult' and how to 'suck the Devils cock' than what we were supposed to be about - recording music. I would try my hardest to piss them off - and still do.

During that period, I took some previous ideas, which were not realised in ENDURA and used them as the basis for my own material, after all, if they don't go into ENDURA, there's nothing to stop me using them elsewhere.

I already had a load of material, which was shelved and was encouraged by others to circulate it to see if there was any interest. There was, and ONTARIO BLUE was resurrected.

I suppose, In some ways I've managed to retain a kind of child-like enthusiasm for things. If I like something, I rave about it and it totally consumes me, however, my imagination needs to be constantly fed to maintain my enthusiasm. More recently, Chris and I have renewed our interest in recording minimalist "industrial" music. This can be heard on our new ENDURA

album "The Watcher" available from the Italian label "Old Europa Café".

Why the name "ONTARIO BLUE"?

When I was about 17, and still at school studying for my 'A' levels, I noticed a flyer for an impressionist painting called "ONTARIO BLUE". I can't remember who painted it. It's not important anyway - but the title seemed to strike a chord with me. It conjured visions of mountainous panoramas, crystal blue lakes, solitude and clean air; my imaginary Nirvana? Some people have mentioned to me they thought it was reference to the drug culture. I can see how they have come to that because I am quite influenced by the drug culture as an insight into the boundaries of the mind but I'm afraid it isn't the basis of the name.

Are you worried people will think your "Shine" CD is another ENDURA release?

I don't "worry" about anything to do with the music. I still only record for my own satisfaction, if people like it, then they share my tastes, if not, then they don't. We are all different and if we live our lives to please others, then we will never be happy.

ONTARIO BLUE is more "musical", the material is more polished, I spend much more time on it; perfecting the sound, trying to recreate the vision in my mind's eye.

Much of ENDURA has a greater element of chance in the recording and is supported by imagery and mysticism. Most of the sounds would not stand up on their own; they need something else to keep people interested. I think (hope) my own stuff doesn't.

Although "Shine" is my own work, the sound is not too far removed from the more 'musical' ENDURA tracks like "Colours", "The Bull and the East Wind Blowing", "Saturn's Tree", "Dark Face of Eve", "The Devils Stars Burn Cold", "When I was Dead".

What are the ideas behind the music on the CD?

Oh that would take far too long to explain. It's almost like asking me to write a psychological profile of myself.

What I will say, now that "Shine" is completed, it's good to take a step back from the "album" and hear it as others do. For me to say "this is this" and "that is that" would be a little false and taint people's expectations, before they have even listened to it. People should experience it for themselves and make of it what they will. Answers on a postcard please.

In the grand scheme of things, who cares what the songs mean to me anyway? They will mean different things to each of us. Do they stir something inside you? Do the hairs on the back of your neck stand up when you hear



that chord? That is what I'm trying to accomplish.

How do you go about writing / recording your material?

It usually begins with a sound, which evokes something or maybe a line on the keyboard (I don't mean Coke) which I think has potential. I'm constantly writing lyrics and poems; jotting down ideas, and have loads of words and phrases to string together to create "songs". In the past I've tried to write the music around the words but the results never seem to fit the 'image' I have in my head.

Why has it taken over two years to record "Shine"?

Basically because I am such a perfectionist when it comes to my own stuff, maybe that is why I never completed anything in the early days. Shine is my debut solo album and I wanted to prove that I'm not just capable of creating the type of stuff, which I do in ENDURA. Music is still important to me. Generally, when it comes to being creative, I am a bit of a butterfly - fluttering from one project to another. I need someone to keep my nose to the grindstone. Also, there have been a number of other things in my personal life, which have demanded my time. I have already started work on my next album. I'm hoping that will not take the same length of time to be realized. The next year is going to be pretty busy so I think I'm going to be doing

even more running around than I did last year.

Can you give a brief summary of each of the tracks on "Shine"?

If I had to summarise the theme of "Shine", I would say it would be "self belief". Using the negatives which life throws at each of us to create some kind of a positive. This runs the entirety of the album.



NEW BEGINNINGS - I needed a track, which would open the album, something big, which grabs the listener by the balls and says, "listen to me you insignificant fuck". Something different to the expected ENDURA style. After all the majority of people listening to this would be expecting the same album as "Black Eden" and I didn't want to give it to them. "New beginnings" in style, "new beginnings" in nature, wiping the slate clean.

CHANT OF THE FORGIVEN - This has as much to do with self-forgiveness as anything else; finding peace within ones self. Unless we are happy with ourselves, we can never hope to be content with world around us.

MARA'S DAUGHTERS - In Indian mythology, they were beautiful nymphs who dances lascivious dances before the Buddha's eyes, but failed to disrupt his meditation. I interpret them as temptations. If we are to attain our goals we have to learn, which are chances to succeed and, which will lead us from our path. A question we must each answer for ourselves.



LOST CITY - Before I wrote this, a friend of mine had returned from a month-long stay in Indonesia. The photographs and drawings he showed me of ancient stone cities surrounded by jungle were inspiring. They looked like something from an old Tarzan film (the Jonny Wize-muller ones), with wild monkeys running around in the creeping vines. I will have to visit that place myself some day.

CHANGE - I'm very interested in madness and the way we each perceive the world around us. This is a kind of exploration of those topics. I believe we are each our own God and have the power to change our own circumstances. It is just a matter of deciding what we really want to achieve.

SHADOWS - A kind of homage to the old gothic style, much practised by the Sisters.

DON'T WEEP FOR ME - Another piece of personal introspection.

MEMORIES OF TOMORROW - My attempts at playing the guitar. What more can I say?

THIS MORTAL COIL - Ah, the amount of people who have said the words should be "Dying is easy, Living is hard". I'm sick of those who say to me, life is such a drag and they wish they were dead. I say well why don't you go and do

us all a favour and kill yourself. However, they are still walking around saying the same old shit, blaming everyone else for their own misfortunes. I believe we have to take responsibility for our own future; make the most of what we have. If things are not going our way, we have to do something about it. I want to live!

KALI IN MINE EYES - Kali is the goddess of death. My girlfriend may not thank me for this but the title refers to my commitment to her. I don't mean she is actually the goddess of death but as we are to be married next year, she symbolises the death of my womanising ways and the beginning of a new chapter in my life.

RISE - "Rise before you fall". Make a mark in life before it is too late. Don't be just another mortgage paying, slave breeder, locked into the modern way of life. Create something, write a book, react in some way with your surroundings. As humans, we are a very passionate species, why go against our genetics?

Your work on this CD is more 'musical' than your work with ENDURA. What musical training do you have?

I am not and I do not claim to be a "musician" but I do like to manipulate sounds to generate a mood, mess around with gadgets to see what I

can come up with. I suppose, it is this 'passion' which has kept me going. I hear symphonies in my head but the only way I can get sounds, which sound remotely similar, are by using keyboards and computers.

Shine was definitely a studio-based album. As I said earlier, I was dissatisfied with the material we (ENDURA) were creating, so it was good to get into the studio and indulge myself in the music once again.

Are there any tracks on the CD which mean more to you than the others?

If I had to choose a couple of favourites, they would be:

"Change" - (Although it is a very simple melody, I like the space in the track which adds emphasis to the lyrics)

"This Mortal Coil" - (If nothing more, I think this is quite a catchy tune)

"Rise" - (My attempt at playing freehand - without a trusty sequencer to iron over any mistakes)

"New Beginnings" - (I like the way it kicks into 'thunder mode')

What are your musical influences and how are they reflected in your work?

The list is endless but you won't find any "dark ambient" acts in there because I don't "admire" their work. Basically I think most of them are shit and anyone with a keyboard and an ounce of imagination could produce their own anyway. As you can see, I'm not really influenced by other artists in the "Dark Ambient" scene.

I listen to loads of different styles of music, not as a "musician" but as a producer. Modern music is saturated with recording techniques and ideas which, can be used, out of context, to create other material. In this way, I'm inspired

by everything.

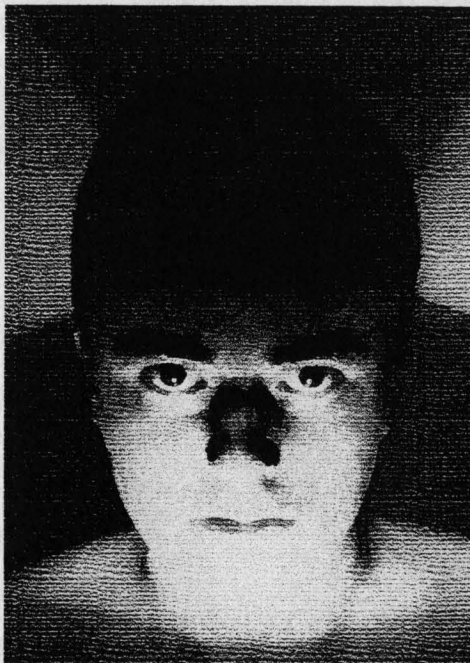
However, I have to admit that there are still two styles which "do nothing for me", namely 'Rap' music and modern 'Metal'.

What are your interests outside of music (Baywatch)?

Painting, photography, creative writing, graphic manipulations (computer art), reading (factual books - I can't be bothered with fiction). Being a bit of a gadget freak, I'm quit interested in computers and just about anything with loads

of flashy lights. I'm still fascinated by the potential of the Internet. Although a lot of people knock it, as far as the underground press is concerned, I still think the WWW is taking over where "fanzines" left off. After all it is uncensored, cheaper, full colour, more up-to-date and wider reaching. Who could ask for more?

Other interests, oh yes Baywatch is a very informative TV show but isn't really the same since Pamela Anderson and Yasmine Bleeth left. I also like that American sit-com, "Married with Children" and the British show "Father Ted". Long live Mrs Doyle!



A self portrait please and none of your cheek!!

Oh shit, I remember the last time you asked me this and I think I told you to "get thee hence" or similar. I suppose if there is no avoiding it, here we go.

Thanks for your interest. **Rise Before You Fall.**

Spin that magic tune

ALGIZ – CLAIRE-VOIE
(Tursa. 10 tracks)

From the stable of Sol Invictus, Tursa, comes Algiz, a post modern, mid European folk group very much in the same vein as Sol, in their more mellow moments. Their music is very simplistic and dreamy without losing too much of its intensity. Classic instruments lay the foundations for fanciful female vocals that spread their open wings and glide through each track whilst being joined by the malodic male vocals on a rendition of the Death in June track, 'Fall Apart'.

ALLGRENA – PROTEST
(Erdgut. 2 tracks)

Allgrena have been around in one form or another for the last four years and reflects the work of one man, Franz Nigl. This 7", which is pressed on red vinyl, contains two long, repetitive, almost tribalistic pieces built up with various layers of 'instruments', which include iron and steel percussion, pianos, flutes, drums and water noises. Allgrena's work is very reminiscent of early industrial bands and is very intense and minimalist whilst still containing an air of trance like qualities. Franz has also produced a video entitled 'Erdgut', which is dedicated to the four elements of life: fire, water, air and earth. The music is again very minimalist set to a combination of visual collages and moving images. Allgrena have something very important to offer today's industrial scene and shouldn't be overlooked.

AMBER ASYLUM – THE NATURAL PHILOSOPHY OF LOVE
(Release. 7 tracks)

It all started with Dead Can Dance many moons ago and has blossomed into a musical style of it's very own. Neo – classical music has been making ripples in the darkened waters of the avant – garde scene in the last few years or so and Amber Asylum are one of the most important and beautiful creature to have been spawned. Centring around the bewitching work of Kris Force, who is already well known for her work with amongst other the 'Swans'. Their music, which, has drawn the attentions of Tony Wakeford, is a combination of classic string and wooden instruments which are used to the enchanting limits to encapsulate the listener with a dreamlike tone that makes it almost impossible to ignore what is blooming from the speakers.

APHRODISIAC - NONSENSE CHAMBER
(Elfenblut. 12 track)

A truly unsettling collection of tracks which according to the band 'can be interpreted as a sign of the decline of civilisation'. Noise and samples, which drill through your skull, painful but addictive, like good S&M sex occupy every space. Each track (words like song or tune can't really be used) is a fucked up work of art, compelling yet hurtful. Almost a feeling of violation can be felt as the soundscapes enter you and set your teeth on edge. Truly, the work of madmen on a mission to corrupt the mind of all that hear it. An aphrodisiac never tasted so bitterly sweet. Try it at your own peril, music will never seem the same again.

ARCANTA – THE ETERNAL RETURN
(Projekt. 10 tracks)

Arcanta is the first new signing to America's top darkwave label Projekt for three years, and is the work of one man – Thomas-Carlye Ayres. Musically the CD sounds very much like the work of ethereal legends Dead Can Dance, a mixture of cold and moving vocal tones blended with neo-medieval musical tunes. As with DCD the music seems almost timeless and is a perfect negative image of today's fucked up world. Arcanta could well be the next step back to a time long ago.

ARGINE – MUNDANA HUMANA INSTRUMENTALIS
(Energeia. 13 tracks)

This debut release from Italy's Argine is quite splendid. A perfect fixture of acoustic guitars and haunting vocals, backed with traditional instruments such as the violin and the hurdy-gurdy (a 14th century instrument) drags Italy into the ever-growing world of apocalyptic folk. The music is dreamy and emotional, very much in the same vein as Current 93 or Sol Invictus, but with the vocals in Italian they seem somewhat darker almost Medieval. This innovative CD is highly recommended and is one of the most original releases from a new band I've heard in a long time.

BEYOND DAWN – REVELRY

(Misanthropy. 10 tracks)

Revelry is the second album release and the first for Misanthropy by Norway's Beyond Dawn. The first thing that strikes you about their sound is the powerfully driven guitars and pounding bass and drums which merge into a whitewash of malodic noise, which seems strangely familiar. When the vocals kick in it all becomes crystal clear, it's the Swans. Even the vocals sound so much like Gira's it's hard to believe that it's not him. If this was a debut release you would be forgiven in thinking that the Swans had reformed under a different name but since Beyond Dawn have been around since 1990 in one form or another it can't be. For some reason whilst listening to this CD, I get a feeling that the last thing Beyond Dawn were trying to do was to sound like the Swans and it just happened. If that is the case then this is surely an exceptional release, full of a dark and overwhelming power that very few bands before them have held. Even greater things can be expected in the future if they keep up this standard of work.

BLEEDING LIKE MINE – IN THE EYES OF LOVELOST

(Palace of worms. 13 tracks)

Palace of Worms are getting quite a name for themselves, not only have they release the self titled compilation which just screams excellence but they also release Heilige Tod, a tribute album to Death In June, which feature some of the biggest names in the underground European post industrial scene covering the favourite DIJ tracks. Now POW have released Bleeding Like Mine's Debut CD 'In the eyes of lovelost'. This CD is beautifully recorded and could quite easily fit into the Projekt records camp so very easily, as they would fit snugly between the likes of Soul Whirling Somewhere and Love Spirituals Down, which gives an indication as to what their sound is like. Ethereal music built up with layers of male and female vocal, dark Keyboards and Pre-Raphaelite imagery.

BRB – DISINTERPRETIONED

(Muzamuza. 9 tracks)

Low frequency sonic rumbles and hypnotic soundscapes fill this limited pressing of BRB's fourth release to its brim. The music like many releases on Muzamuza isn't easy to listen to; it demands a certain amount of flexibility on the listeners' behalf as it takes you on a trip into electronic hell. Similar to Rapoon's 'The Fires.' it creates a feeling of solitude and isolation but in a very space like atmosphere. Minimal vocals add a dreamlike essence to its already nightmarish realm. Again another great release from Muzamuza. Limited to only 500 in a hand made sleeve with inserts.

BRIGHTER DEATH NOW – GREATEST DEATH

(Cold Meat Industry. 9 tracks)

Greatest Death is a compilation of tracks taken from the Great Death Trilogy, in order of preference as voted by owners of this collection. B.D.N is the work of Cold Meat's main man Roger Karmanik who has been making a name for himself in the death industrial scene since his first release in 1988. Greatest Death contains nine cold slabs of harsh power/death electronics combined with perversely violent samples and military marching tunes. Unlike many other releases which are just noise with no real depth of meaning, Greatest Death is intelligently put together and is painfully (un) pleasant to listen to even though it will scare the fuck out of you. This is really the Greatest Death.

BURZUM – DAUDI BALDRS

(Misanthropy. 6 tracks)

Recorded in prison while in the midst of serving a sentence, this hypnotic and haunting release seems a move away from the extreme metal that pours from the twisted soul of Varg Vikernes. The six tracks recorded entirely on a computer and keyboard build up a concept in six parts based on the life and death of Balder. The music is not unlike that of Mortii, brimming with a rich tapestry of sounds and images of a darker and more magical world long since forgotten by modern man.

THE DAUGHTERS OF CONCEPTUAL SEX DEATH – S/T

(Muzamuza. 13 tracks)

Dark rhythmic electronic sounds emanate from this 13 track CD which comes in a hand made sleeve and is limited to only 500. To listen to this release is to set yourself a challenge. The music is very intense and hypnotic, which heads straight for the jugular. It pushes the listener to the limits but in turn is very rewarding. The sound projections fluctuate between noise frequencies and sonic rumblings, which tear shreds from your brain but seem almost compelling to listen to. Just as you think you cannot take any more, it stops, turns and projects yet another distorted image. This CD is littered with sounds and ideas

which would take a long time to describe in detail but if intense industrial noise is your thing then you can't get much better than this.

DISSONANT ELEPHANT – B'IL SABAB
(Ganesha. 16 tracks)

A very melodic and peaceful release composed and performed by M.G. Broquerie. The music is very simplistic and gentle, it flows smoothly almost dream like from the speakers. Like many other releases this can't help but be compared to Death In June, which is unfortunate as I'm sure Dissonant Elephant aren't trying to mimic them at all but as DIJ have become infamous for apocalyptic style folk and melodies, it's impossible to move away from the comparisons.

DEATH IN JUNE

THE GUILTY HAVE NO PAST + NIGHT AND FOG
(NER.21 track)

The classic DIJ album *The Guilty Have No Past* has now been re-issued with a bonus CD *Night and Fog*. This CD was recorded live in London on the 28.8.84 and has been a much sort after bootleg for many years as it catches DIJ at it's most powerful and features nine classic tracks at their rawest. If you've ever seen DIJ live you will know what an unforgettable experience it is, this CD catches this feeling so very well. It also features a rare performance by Current 93's David Tibet and even includes a version of Tibet's *Fields Of Rape*. Both CD's are packaged in a new slipcase as well as their own covers. If you already own a copy of 'The Guilty', it's well worth purchasing this for the bonus CD.

DISCRIMINATE ('81~'97)
(NER. 33 tracks)

A double CD compilation by one of the most influential and outstanding bands to have emerged from the early days of post industrial scene. This release is a spanning the entire history of DIJ. apocalyptic folk of 'Rose Clouds of people may be sceptical that this is but on the contrary, this release is an sums up an entire spectrum of back catalogue. If for some reason, shame on you. You really don't purchase this as soon as possible (if 500 copies available through the DIJ



compilation of personnel choice and contains tracks From the post punk sound Of 'Heaven Street' to the Holocaust' and all that falls in between. Many just another one of those cheap cash-in compilations excellent companion to any DIJ collection. As it emotions that can be felt whilst perusing the DIJ you haven't got around to listening to DIJ yet, know what you're missing. Do yourself a favour and you can find a copy, as it is a limited release of only mail order only and may well be sold out by now).

Discriminate now and feel the power of the whip hand forever.

DREAMS INTO DUST – NO MAN'S LAND
(Chthonic Streams. 4 tracks)

After the release of the exquisite 'Hope For Nothing', December had a lot to live up to. This CD sees not only a name change but also a more industrial and experimental edge to the dark neofolk that the cassette spawned. Four tracks spanning over twenty minutes occupy this CD. Each is built up of Derek Rush's powerfully moving vocals and a mixture of sounds and tunes one would expect from the likes of say, Death In June or Current 93. This is by no means is to say that this CD sounds like either of these great bands. It has a growing and vibrant life of it's very own. Misanthropy's sub-label Elfenblut is set to release a full-length album of Derek's work in the very near future.

EISERNE GARDE – GARDA DE FIER
(Aorta)

A collection of mystical songs and marches, which were recorded by the Romanian Iron Guard/Garda de Fier, it also contains a speech by their leader Corneliu Codreanu. The songs and marches have a very sombre feel but also a great deep seeded beauty. These marches are presented on two green 7" records and are limited to only 500. It is also recommended to purchase a copy of Aorta magazine #9, which has a great deal of information on the Iron Guard and is available from the same address.

ENGELLSTAUB – UNHOLY
(Apollyon. 6 tracks)

Engellstaub are an important and often overlooked band in the dark neofolk genre. Their music is rich with intense images and sound arrangements. This release is no different and sees the original tracks from the 7" 'Unholy' EP being repressed with two other tracks that are seeing the light of day for the first time.

This CD is as potently exciting as anything they have released; utilising the emotional power of the female voice coupled with the darkly powerful male vocals all of which is rapped in an encapsulating barrage of music. This is perhaps the perfect unholy collection.

ENTWINED – DANCING UNDER GLASS
(Earache. 9 tracks)

This band, a 5 piece from Colchester have put together a CD of what you could call classical rock songs. These songs though strong have a certain 80's American rock sound to them, which really poisons the album. The music itself is cleverly done though there is an overdose of lead guitar which wines on and on throughout the album. I would call this classical rock, as there's a 'rock' element about it with instrumentals going on in the background. Every song sounds generally the same due to the guitars. This album is ideal for all those into bands like Van Halen and the like but not an ideal heavy, head banging album as you may expect. ERIN

FAITHFUL DAWN – TEMPERANCE
(Nightbreed. 12 tracks)

Faithful Dawn, one of the groups presented on the Nightbreed sampler, release their debut album which sees them mix catchy dance beats with classic sound gothic guitar work finished off with female vocals to produce an enjoyable over all sound. The second track 'Enchant Me' certainly does just that and is by far the strongest track on this CD. Again this one will appeal more to the goth crowd so if that your cup of tea, enjoy.

FIRE + ICE – SEASONS OF ICE
(Fremdheit/World Serpent. 17 tracks)

A collection of rare and unreleased tracks spanning the entire career of Fire + Ice. Their music is very folk orientated and is recorded on traditional instruments with the occasional inclusion of keyboards and samples. Many of the tracks presented here are recorded live, whilst the vast majority of the remainder are unreleased. If you have never heard Fire + Ice before, their sound could be, and often is compared to Sol Invictus and Death In June which isn't a surprise as Douglas P. has very close ties to them. This CD will appeal to fans and novices alike as it can be hailed a perfect introduction or as a finishing piece to a collection of their releases.

4th SIGH OF THE Apocalypse
(Suffering Clown Inc. 9 tracks)

From the stable of Loretta's Doll, 4th Sigh moves away from the dark semi goth style and becomes a forum for experimentation and idea manipulations. Each song carries it's own unique structure. Childish nightmares run rampant, dark eerie soundscapes and samples, layered textures of sound and spoken lyrics fill this release to it's brim. Suffering Clown are unleashing some great release at the moment and are the perfect starting place to unearth what's happening with in the American post industrial scene.

THE GARDEN – SAPPHIRE
(Apollyon. 11 tracks)

Ethereal quartet the Garden hail from the USA and combine a mixture of early Cocteau Twins with ever so subtle touches of classical and neo-folk, with the inclusion of a violin and acoustic guitar, to produce a tranquil collection of autumn songs. Vocalist Steven has taken inspiration from both Rozz Williams and Peter Murphy and managed to produce a vocal that not only matches the music perfectly but also manages to be the strong point of each beautiful rich track. Again, images of Dead Can Dance come flooding back, but somewhat more gothic.

GITANE DEMONE – AM I WRONG
(Apollyon. 10 tracks)

Gitane Demone is a remarkable artist. After spending years in Christian Death, she left to forge a path with her own brand of music. After various releases including a fetishistic dance CD and a Cabaret duet with Rozz Williams, Gitane releases her first full studio album that she composed and wrote every track. Unlike the early demo's that surfaced shortly after leaving C.D., each of these tracks is mainly acoustic which enables Gitane to demonstrate what a wonderful voice she has. This music is neither gothic nor experimental but almost easily listening with a slight blue's undercurrent showing its almost impossible to guess what Gitane is going to do next.

HAGALAZ' RUNEDANCE – THE WINDS THAT SANG OF MIDGARD'S FATE
(Elfenblut. 10 tracks)

Primarily a folk album concerning the spiritual essence of the Northlands while promoting the natural values, beliefs, wisdom and tales known to the ancient Germanic pagan peoples. Through the 10 tracks, a cavalcade of woodwind and string instruments lay the foundations for Andrea's voice to take you by your cold naked flesh and lead you're soul on a journey to a time the world has long forgotten. A naivety follows on this magic trip that fires up sparks of old tales being told around a smouldering camp fire while the rest of the world bounds head first into the next century with legends of the past firmly out of reach.

THE HOUSE OF USHER – TO SOW A STORM
(3 tracks)

The House Of Usher are as their name indicates, a goth band, but don't let this put you off. Ok, so their music is traditional goth with dark broody vocals and sullen guitars but at least they're making an effort. They don't sound like a carbon copy of the Sisters and they haven't tried to be cool at something there not by turning into an industrial dance band. They play old school goth and they're proud of it. I know I moan on about goth being old hat but it still has thousands of followers, which could do a lot worse than checking out H.O.U. By the way, this 7" comes housed in a gate fold sleeve which is hand numbered with a 24 page A5 booklet. See what I mean they really are making an effort which can't be bad in any one's eyes.

IGNIS FATUUS Featuring JARBOE
(Cold Spring. 12 tracks)

This full-length release has been promised quite a while and now after various problems it hatches out of its slumber into the bright light of the Cold Spring nest. In 1996, we were given a taster, in the form of a limited addition 7" picture disc, which sold out before it even made it to the shops. Again, as with the 7", Ignis Fatuus use a combination of plush orchestral samplings and emotive sounds to produce an almost soundtrack inspired sound and once Jarboe's voice enters the picture things are taken to a higher level. Musically comparisons could be made to ITN, certain Swans tracks or even Coil, but these aren't really an accurate description of the overall sound the CD has to offer. Like most Cold Spring releases the presentation of the disc is exquisite as it comes complete with a beautiful eight page full colour booklet and again is limited to a first pressing of only 1000.

IN THE NURSERY – ASPHALT
(ITN corporation. 15 tracks)

This the second release in the Optical Music Series finds ITN producing a seductively moving score to Asphalt, one of the last German Expressionist films of the 1920s. As with its predecessor 'The Cabinet of Doctor Caligari', ITN create an outstanding mirrored affect, reflecting the pure emotion of the film through the encapsulating music and imagery they construct. Layers of classical arrangements and sensual keyboard structures cascade downward into a world of unbroken dreams. All together simply perfect piece of work.

IN THE NURSERY – LINGUA
(ITN corporation. 9 tracks)

In The Nursery have been a favourite of mine for quite some time and is one of the only band to have been interviewed twice within the pages of the Judas Kiss. I always develop a strange feeling every time I listen to one of their records, a warm but

GOTH SHORTS BY JOHNO

LEISURE HIVE- OUR SECRET FILMS
(HIVE ART. 9 TRACKS)

Nothing new here, but still an alright album. They seem influenced by London after Midnight, judging by a couple of tracks. All in all a good listen to if you like that sort of thing.

CRACK OF DOOM – SOUNDS OF ARCH
(Divension Christine. 13 tracks)

A very unusual mixture of styles on this one, which in theory, probably shouldn't work, but somehow they pull it off. A good sound with a track for every occasion. Nice one.

MANIPULATION – TUMOUR
(Division Christine. 12 tracks)

From pressing play until the last chords echoed out, there was only one thing that I could think of. That these guys must have been the main influence of relatively new British band 'Necromantik', even down to the very similar vocals, it was difficult to differentiate between the two, saying this I did enjoy this one quite a bit.

WHISPERS IN THE DARK – LAUDANUM
(M.O.S. 12 tracks)

It's hard not to make comparisons so I'm not even going to try. This one brought to mind the relaxing sound of Projekt's 'Lycia'. It's a great one to chill out to.

COY IMPACT – INTERIOR
(Divension Christine. 8 tracks)

A hard one to judge. My opinion is that this is another one for chilling out to with the odd occasion of a faster tempo track 'No Colours'. The nearest comparison I can make would be a bizarre hybrid of Nekromantik and the Sister of Mercy (floodland years). But if that's not your thing then don't hold it against these guys, they are very good at what they do.

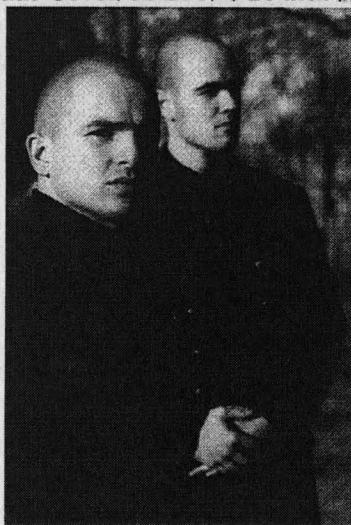
In short, I'd say there is probably something in the above albums to suite every goths taste, so the only thing to do is judge for yourself, which is for you.

Eis & Licht Tonträger

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Eis & Licht Tonträger

P.O. Box 160 142
D-01307 DRESDEN
GERMANY



E-MAIL:

EISLIGHT@GEOCITIES.COM

FAX:

0049.(0)351.4011026

strangely alone sort of feeling. Their music works it's self through me and completely immerses me. Lingua is no exception at all and is probably their most passionate piece of work to date. Their usual mix of synthesiser sounds, military style snare drums and beautifully elegant vocals are all present, but somehow the Humberstone twins, Klive and Nigel, have managed to create an even more outstanding recording. If you have never experienced ITN before or you simply haven't got around to getting this yet let me tell you, records rarely get more perfect than this.

JANUS STARK – GREAT ADVENTURE CIGAR
(Earache. 10 tracks)

3 piece including Gizz Butt better known as the Prodigy guitarist but went off to start his own band who we all know today as Janus Stark.

The music itself is catchy punk pop, with lots of guitars but not as heavy as I had hoped and expected from an ex English Dogs member, but I think they may have been trying to move away from the new generation of 90's punk and combine it with more of a pop feel to break the mould of the many new punk bands today.

The album is a little boring containing much material that has been done so many times before mainly in the indie scene. ERIN

L'AME IMMORTELLE – LIEDER, DIE WIE WUNDEN BLUTEN
(M.O.S records. 13 tracks)

The dark, melodic, electronic tunes that fill this release are covered by both powerful distorted male vocals, which create a powerful EBM sound, and wispy female vocals, which add an unnecessary gothic, feel which is a real shame. Both the music and the male vocals produce a cold, moody aggressive industrial sound but unfortunately, the female vocals bring the images of post apocalyptic ruins crashing down around the decaying world it is trying to create. Don't get me wrong, this CD is most enjoyable but personally, I would be left the insertion of the female vocals on the chopping room floor. By the way, the female vocals are very melodic and typically gothic and would have fitted better on a less aggressive and intense release.

LEECH WOMAN – 33 DEGREES
(Alternative tentacles. 11 tracks)

This is a fairly heavy, industrial yet mind numbing album. The album maintains the same industrial sound throughout bearing a resemblance to bands like Drill, Coil and at times Ministry. The drums are rather tinny but they make good use of the guitars. This album consists of tonnes of samples which gives it a very experimental feel. In all it is a good album especially if you are into industrial bands. Also by all accounts, this doesn't even touch on what they sound like live, so if they play near you and you haven't checked them out yet do so. ERIN

LONDON AFTER MIDNIGHT – ODDITIES
(Apocalyptic Vision. 12 track)

As the title says a collection of odds and sods from Hollywood's London after Midnight. This CD draws in a collection of acoustic, live, rare and unreleased tracks spanning the glittering career of this goth 4 piece. Limited to 10,000 copies in a digipack with a poster of the four boys, this release is for fans only as it gives nothing exciting or interesting to the average listener at all.

LONSAI MAIKOV – FIRE
(18 TRACKS)

The music held on this disc is somewhat hard work. What I mean by that is very little changes musically within the 18 tracks presented here. The music is very simplistic, acoustic guitars and mellow vocals with the odd instrument thrown in here and there. Like everything I review, I listened to this a few times but still can't enthuse about this. A poor copy of Death In June or even Fire and Ice is what springs to mind. I'm sure that people out there will be screaming bloody murder at me for this comment and for this I apologise. Perhaps I'm missing something and if so please point me in the right direction.

LORETTA's DOLL – NOCTURNAL ARCADE
(Suffering Clown Inc./World Serpent. 8 tracks)

It's hard to know where to start with Loretta's Doll. On my first listen, I felt disappointed at what was laid out in front of me. Dark angry brooding vocals with typical gothic guitar and drum work with the occasional sample thrown in. Perhaps I was in a shit mood or perhaps I'd just heard too much bad goth music in the last few weeks, who knows. After a few weeks I gave the CD another listen and felt a little happier this time. Ok, so the music is dark but who says dark emotional music has to be goth, I mean would a goth band have supported Current 93 when they played in America, I don't think so. Anyway after a few listens Nocturnal Arcade started to grow on me, it still has a gloomy goth feel to it, but also has a hidden depth which only becomes clear after a number of listens. As they describe themselves 'sombre music for a sullen generation' is about right.

TOR LUNDVALL & TONY WAKEFORD – AUTUMN CALLS
(Tursa. 19 tracks)

This collaboration has been on the cards for quite some time. Autumn call is a more dreamy and mellow excursion into the domain of Sol. Tony has done various different projects over the years but this one sees him moving in a different direction again. A mostly instrumental album Autumn Calls is a sound track to Tor Lundvall's artwork, abstracted yet haunting. The music conjures the reflection of these images impeccably and is a perfect Autumn album, with its dark shadows, moody textures and chilling winds. Yet another stunning release from Tursa.

MASONNA – Spectrum Ripper
(Cold Spring. 25 tracks)

Brutal sonic electronic and unidentifiable screaming vocals make up this extreme noise collage for one of the worlds most infamous Japanoiseniks. This album is sliced into 25 mind blowing tracks of sheer electronic hell making this one of most powerful and extreme recordings ever made by just one man so much so that whenever this CD is played our dog disappears only to resurface once its switched off. Total ultra Sonics at its very best.

MAYHEM – WOLF'S LAIR ABYSS
(Misanthropy. 5 tracks)

Mayhem are the well-known European satanic black metal band. Their album consists of five fairly long tracks, which are made up of constant squealing vocals that sound like cats at strangulation point. Track 2 has an interesting background of a monastery chant going on behind the music, which gives an eerie feel to the track. The drums are excellent and extremely fast and the guitars add to it very nicely both heavy and work well together but there's no sign of any other type of instruments to add to this psychologically straining album. The CD starts off very slow and dark and it then gets thrown into tracks 2 – 5 which are so fast, repetitive and head fucking that it's hard to keep up with. This album is a bit hard going if your not really into black metal bands like Cradle Of Filth etc though they're not as scary as they try to put across. ERIN

MIDNIGHT CONFIGURATION – DIGITAL INTERFACE (the remixes)
(Nightbreed. 16 tracks)

The lovechild of the industrial/goth cross over, Midnight Configuration have been making a bit of a name for themselves in the last few years within goth/darkwave circles. After 2 full length CD's Nightbreed and M.C. main man Trev Bamford has decided a remix album is the next step forward. As you may expect the remixes see the bands music have an expanding dance sound put under the dark and growling vocals that have become a goth trade mark. One I feel, for those of you who tread the goth path to the heart of oblivion

MYSTERY PLAYS – OCCASUS
(Energeia. 10 tracks)

Occusus is a very enjoyable album. The music is a mixture of dark post-punk tunes and European darkwave vocals. Together they blend perfectly producing a romantic and beautifully tragic feel whilst still containing an underlining electricity which so many bands seem to lose. Comparisons could be made to both Joy Division or early Death In June, but neither of these are really accurate as Mystery Plays also offers something different which I really can't put my finger on. Definitely a release I would recommend to fans of dark emotional music.

NON – GOD AND BEAST
(Mute. 9 tracks)

Boyd Rice aka NON is perhaps one of the most important artists of the later part of the twentieth century. This mind engulfing music and warlike lyrics never seem to date and become more relevant as this century heads towards its end and a new millennium begins. This CD again sees Boyd pushing music to the very edge of extremes, almost white noise fills each track to skull breaking capacity while his commands are shouted in military style over the torturous noise below. Boyd is joined by veterans of the post apocalyptic scene, Rose McDowell and Douglas P. who both take over vocal duties, which at times convert the overall sound to that of Death in June and away from the fetishistic imagery of Non's nightmare. This CD sees the revamping of two classic NON tracks, the first being 'Out Out Out' a B-side from the early Rise 12". And the second being the moving 'Total War', Boyd's flagship song, which he has reworked to make as menacing and powerful as ever. This CD was release around the untimely death of the great Anton LaVey, the leader of the Church of Satan and can be seen as the perfect epitaph to this modern genius.

ONTARIO BLUE – SHINE
(Fluttering Dragon. 11 tracks)

Ontario Blue is Stephen Pennick, one half of the excellent dark ambient duo Endura. This said, Shine should not be classed as yet another Endura release, ok so Stephen's music can be compared to that of Endura's but the thoughts and images that are projected within the music differ dramatically. Magic and mysticism are gone and the really real world is where Stephen makes his home. The music is wonderfully structured and recorded. This album has been in production for years and it shows, not one fault can be found. Each track shows a different side to Stephen's skills as a writer and as far as I'm concerned contains one of the most perfect introduction tracks, 'New Beginning', that I have ever heard. For the very first chord to the fade of 'Rise', the album keeps on getting better. Truly a classic piece of work.

**ORDO EQUILIBRIO – CONQUEST, LOVE AND
SELF PERSEVERANCE**
(Cold Meat Industry. 13 tracks)

The third album from this male/female Swedish duo takes the dark complex structures that they created on 'the Triumph of Light..' CD and thrust them deeper into the darkened under belly of today's corrupt and decaying world. Religious undertones battle head on with the fetishistic feel that one would expect from O.E. Their music is dark and compelling, samples, sound loops and vocals dominate without question create an oppressive but erotic feel. Through a mixture of styles, apocalyptic folk and industrial, they make a domain that they rule with sexual restraints and mind control. 'Conquests' is the very heart of O.E. and is something that should be shared with everybody. 'Let us share the exploration of the human body' – what else needs to be said.



ORPLID – S/T
(Eis & Licht Tontrager. 13 tracks)

Orplid is the first release for this new label, which has promised further releases in the ambient, electronic, neo-classical and gothic genres. The opening track 'Das alte Jahrtausend' has a harsh military feel to it and has a splendid introduction. The rest of the tracks are filled with neo-folk influenced music and lyrics as well as eerie soundscapes. The vocals, both male and female, which are sung in German, coupled with the various classical instruments, soundscapes and samples produces haunting and dreamy images with every turn they make as their sound entwines it's way around you, holding you tighter with each listen.

PULKAS – GREED
(Earache records, 11 tracks)

The Pulkas are a cool four piece from London who systematically bring devastation to each city they come across on their UK tour. This their debut album Greed, which was released by Metal Monsters Earache, has been the leading light on the new and exciting path that they have decided to venture. The CD contains 11 ultra heavy tracks, each of which is made up of a barricade of heavy guitar noise, pounding drums and harsh angry vocals. This album would appeal to fans of alternative metal, especially those who have found a place in their hearts for the likes of Korn, Sepultura, and Coal Chamber. Let them in, they will tear your heart apart. ERIN

PERFIDIOUS WORDS – HYDROGEN SKIES
(Trinity Records. 10 tracks)

'A very strong and outstanding debut which was already hailed by the German press as the most important release by a newcomer act in 1998' reads the press release for this electro duo's CD. It's easy to see why the Germans are going mad over Perfidious Skies, as they combine Depeche Modes electronic pop with a fresh sharp edge, making them a candidate to take over the realm Depeche have claimed as their own for so long. Many of the tracks on this CD depict agonising images of the world around us, sad, rejected and alone, but still manages to captivate the listener, making them want more.

PSYCHIC TV

THEMES 2: A PRAYER FOR DEREK JARMAN

(Cold Spring. 6 tracks)

Most of you will already know PTV have had a long and interesting partnership with Derek Jarman, supplying him with various soundscapes and noise collages as sound tracks to video's and film's he has produced. As the title says this is a collection of such pieces of work recorded by Genesis and his merry band of industrial cohorts. The music(?) is powerfully emotive without giving anything away and is a fine example of early noise/industrial work recorded by this now infamous group.

The CD comes complete with a foldout sleeve containing newly written notes by Genesis P-Orridge on the subject of each track that has been recorded. Uneasy listening for an uneasy generation.

Over power

(No label. 2 long tracks)

This CD brings about the 'official' bootleg status of a Psychic TV bootleg album from 1983, which has been re-mastered, cleaned and enhanced from deeper musical penetration. The sleeve has been especially designed for this release and carries the feeling of the music and aura of PTV perfectly. The music(?) on the CD sees an unnamed cast performing live only as Genesis and his cohorts know how by dragging two tracks kicking and screaming for a trip which lasts over 50 minutes. This CD is limited to only 1000 copies world-wide so if you're a fan of PTV and you haven't got hold of a copy yet get in touch with Cold Spring urgently as they may well have one or two copies still available. JUDAS KISS MAIL ORDER HAVE VERY LIMITED STOCKS OF THIS CD AVAILABLE!

RAPOON - THE FIRES OF THE BORDERLANDS

(Release. 11 tracks)

Hypnotic rhythms and sound pour from the speakers, slow sonic rumbles lay under foot, a feeling of being encased becomes apparent. The sounds wash over you, cleansing and purifying. It becomes almost a deafening, part of you. You feel no need to hid from it, only to approach it, open armed and let it engulf you. Rapoon are something which has great power and emotion in its music, perhaps this is a reflection of its creator, Robin Storey, ex Soviet France man and now the driving force behind Rapoon. It's very hard to describe 'The Fires..', as it has a very mental affect almost as if it entering your soul and laying it's own foundations while it's there. Truly a modern masterpiece of post-industrial music.

SADNESS - EVANGELION

(Mystic Productions. 7 tracks)

Sadness are a 'dark gothic metal' Swiss band that enrapture different moods with this little 7 track CD. Though they have already had two albums out already, (Ames De Marble and Danteferno) they still maintain another brilliant album Evangelion as their third. There are many European bands out there that all have the same repetitive album sound but this is a band that have moved away from that and have experimented in all things dark, gothic and metal. Many of the songs are quite heavy though they have incorporated a piano to instrumentalise the metal. The vocals are typically gothy. The female vocals are beautiful and drift in and out of the songs they feature in. Nosfera is a song or should I say instrumental that could belong on a Disney film soundtrack. This band is a hard one to describe but it's an excellent album if you are into goth or metal.

SOL INVICTUS - IN EUROPA

(Tursa. 18 tracks)

Without any doubt Sol Invictus are one of my all time favourite bands, the sheer power and emotion that each song carries is tremendous. Haunting beauty voice is the missing piece of top, but Sol have an dream of. In Europa, is a wok recorded in Amsterdam on essence of Sol so perfectly, that strings lay the foundations for which sing, of the paradoxes of consists solely of 'Time to album. The third and final part L'Orchestre Noir recorded in apocalyptic musicians fusing neo-folk and romanticism to create a simple magnificent result. In Europa is quite simply one of the most perfect release to have surfaced in a long time and is recommended for fans and novices of Sol alike.



SOUL WHIRLING SOMEWHERE – PYEWACKIT

(Projekt. 6 tracks)

This six-track maxi CD sees a departure from the usual electronic sounds of SWS to a more romantic and melodic overall sound. Again like many of the bands around today it's almost impossible not to see comparisons in their work and in this case DEAD CAN DANCE seem like the obvious inspiration. The music twists and turns it's way around you giving a feeling of being secluded and alone but with an uplifting warm feel. The vocals are simply excellent and carry each song with little effort whilst the music puts the icing on the cake so to speak. It's not hard to see why people have been classing Projekt as the next 4AD for the last few years and if they continue to release recordings of this standard the world could be their oyster.

SPIRITUAL BATS- CONFESSION

(9 tracks)

If Rozz Williams had never met Valor and they had never recorded together, Christian Death may well have still sounded very much like this. Dark, post punk, almost desperately angry vocals, very reminiscent to that of Rozz Williams himself, mixed with chaotic drums and down tuned guitar and bass work fill this CD to its darkened brim. Unfortunately the first thing that hits you about this CD is the uncanny resemblance to the 'Only Theatre of Pain' LP by Christian Death and the fact that it stays with you throughout the whole CD is a great shame. This release still stands so tall against all the other goth copyists that are around today. Other bands should take a leaf from their book and look for influences other than the Sisters of Mercy. How sad, oh well.

STAY FRIGHTENED – STILL

(Palace of worms. 11 tracks)

Tranquil ethereal music is what Stay Frightened are all about. Music that floats around and calms every morsel it touches. This debut CD is all of this and more and is the work of one man, Conrad L. Dickey. His saddened voice compliments the music perfectly and produces a magically dreamy soundtrack for those darkened romantic evenings spent with the person of your dreams.

SUTCLIFFE JUGEND – We spit on their graves

(Cold Spring. 26 tracks)

This was originally released in 1982 as a side project from the most notorious of all power electronic band WHITEHOUSE as a 10 tape set, which was rapidly bootlegged onto 10 LP's

This CD sees 26 selected tracks pulled from this torturous collection including two whole slices of depravity which are 'Ripper Victims I to XIII' and 'Tortures I to VII'. As you can tell from the titles these aren't the sort of tunes you could quite happily play during a family meal, as each one gouges its filthy perversions deep into the centre of your brain where it seems to do the best it can to torment and compel the listener to turn the volume higher and immerse yourself even further. This CD has caused much controversy already (no surprise there then) by two pressing plants turning it down and Cargo distribution banning it but you can cause even more by being the proud owner of this monstrous release and why not put the icing on the cake by decking yourself out in the extremely limited Sutcliffe Jugend t-shirt which is perfect for those murderous occasions.

SANGUIS ET CINIS – INREIWILLING ABSTRAKT

(M.O.S records. 4 tracks)

The dark and brooding gothic rock from this Austrian trio sees them mixing a diversity of musical styles ranging from goth, deathrock and classical to produce a dark and depressing journey into the world they roam. In addition the vocals; a mixture of powerful male and melodic female vocals and neo industrial beats seem to accompany the music perfectly. An interesting release, which should not be overlooked if you tread the black clad path.

THANATOS – BLISTERS

(Projekt. 11 tracks)

An excellent release from Padraic Ogl and friends, Blisters is what so many bands try to be. Lavish guitars, spooky drum patterns and a sharp, cool voice that Peter Murphy should take notice of. Love and Rockets played around with guitar driven tunes and acoustic Ballard's but no matter how hard they tried, never quite got it this good. I've listened to this CD a number of times and still can't come up with any faults. With Bauhaus reforming and touring again they couldn't do better than Thanatos for the perfect support act.

THE MAD CAPSULE MARKETS

(JVC. 16 tracks)

This energetic three piece from Japan are the most exciting band to happen to the metal world since the release of Coal Chambers self titled album last year.

Despite the fact that this band completely kick arse, they also churn out such an amazing sound which is soon going to be in serious competition with all the other West coast American metal bands we all know and love today. The music is heavy and loud and will definitely make your ears bleed when hearing such paint stripping guitars, heavy grinding bass lines and thumping drums and to top it all serious throat vocals which are loud and angry. The remixes have some computer programming giving an experimental feel and are restful and hypnotic in places but still, though broken away from the rest of the heavy songs tracks 14, 15 and 16 still maintain that 'don't fuck with us' sound. They are soon to be released in the U K and they will I'm sure be the next biggest thing. ERIN

TRIBES OF NEUROT AND THE WALKING TIME BOMBS – STATIC MIGRATION
(Release. 8 tracks)

Tribes of Neurot are the alter ego of metal heads Neurosis, and coupled with avant-guitarist Scott Ayers 'Static Migration' this thrown into the unwilling world. Slow electronic rumbling, guitar noise, out of sink precessions and echoing soundscapes haunt this CD to its very depths and create a feeling along the lines of like a semi bad trip. A hard release to work through to but definitely worth exploring.

TURBUND STURMWERK – TURBUND STURMWERK
(Cold Spring. 6 tracks)

Originally release on vinyl by the L.O.K.I foundation from Germany in 1995, this now out of print record is much sought after by collectors and fans if industrial music alike. Justin from Cold Spring had been raving about this for so long he decided the only thing to do would be to re-master, repack and reissue it on his own label and by Christ he did just that. T.S contains five tracks, which should be viewed as one piece and one reworked track. The sounds recorded are very powerful and emotive, mixing complex military sounds with commanding vocals to produce a stunning array of marching tunes for the industrial youth. As with all that Cold Spring touches, this CD comes complete with a ten-page fold out booklet, explaining the bands manifesto and philosophies, along with the groups military style artwork. This will appeal to fans of post industrial bands such as Laibach or early coil and as its limited to a first pressing of only 1000, find a copy at all costs.

ULTRAVIOLENCE – KILLING GOD
(Earache. 11 tracks)

You never know what to expect from UltraViolence, after his debut 'Life of Destructor' a hard in your fucking face industrial – gabba masterpiece, he produces a moving and complex concept album of techno tunes and commercial vocals. This his 3rd release as UltraViolence, Johnny Violent pushes the boundaries even further by incorporating ideas from his two previous releases to produce a total kick ass CD. There are a couple of tracks which scream chart recognition (adultery and still) but don't let that put you off, as they strangely sit nicely along side immense gabba tunes. The strongest pieces on Killing God are Paranoid, a mega hard techno version of the Sabbath song and Masochist, a bombastic track if grand proportions, which could easily become the next 'Hardcore Motherfucker'. Truly another fantastic dance floor filler.

Just one question remains, why has it taken so long for people to release how fucking good UltraViolence really is? (Remember we at he Judas Kiss interviewed and raved about them years before other magazines and clubs joined the bandwagon. In addition, at that time we were criticised for helping to promote dance music. We'll in your fucking face motherfucker, time to eat your words.)

VARIOUS – EXTREME MUSIC FROM AFRICA
(Susan Lawley. 10 tracks)

A powerfully hypnotic mixture of harsh power electronics and tribalistic acoustic sounds furnish this CD that acquaints the listener with an entire continent that verges on the very edge of self-genocide. Africa, a continent that is ravished with war and civil unrest but also contains some of the most beautiful and breath taking sights known to man produces this totally exceptional journey into its very darkest pleasures.

The mood of this CD swings and coils itself around you with each track but forces you to travel further into its dark secrets. This CD was compiled by 'White House' main man William Bennett and pulls in sources that spread as far a field as Morocco, Zimbabwe, Uganda and the Republic of South Africa. The CD is presented with a 12-page booklet containing the stunning graphic images by Trevor Brown. Truly an impressive release.

VARIOUS - GOTHIC SOUND OF NIGHTBREED 2
(Nightbreed. 16 tracks)

The second in the series of samplers for the leading gothic/darkwave label in the U.K. It features 16 tracks by 12 band (Faithful Dawn, Suspiria, Midnight Configuration, Gothic Sex etc) that have either had releases on the label or in other ways connected to it. Most of the tracks are total goth and will appeal to this crowd almost exclusively, but if you are interested in dabbling in this scene or you're a fully confessed goth into toady's scene and not the post punk days then this release will be most uplifting and at a special low price, why not!

FULL TILT 1 + 2

(JVC. 15 tracks)

This compilation brings an excellent mixture of industrial and alternative dance music together to celebrate the night club experience that is known as Full Tilt, which has been held every weekend for the last 13 years in the now legendary Electric Ballroom in London. The CD covers all the types of music you would expect to hear in the club, from heavy American style industrial (Misery Loves Co, Fear Factory, Cubanate), the techno industrial sounds of Stimulator, Girls under Glass and the new project between Youth and Zodiac Mindwarp which is apply titled 'Zodiac Youth' to the indie sounds of Depeche Mode and Inaura. However, the best track award has to go to the ultra cool Johnny Violent for this gabba master piece 'E Heads Must Die'. A very enjoyable compilation and the perfect accompaniment to the hours before the night out.

(JVC. 16 tracks)

Full Tilt 2 kicks off, strangely enough, where the original left off and again mixes a mish mash of techno, goth, alternative dance, indie and metal tracks together to produce a perfect going out album. All the tracks work well together and none really seem too out of place. As with any compilation, various tracks will appeal to various groups of the alternative club scene. Some of the High lights though, include a rare remix of Ich Bin Ein Auslander by 80's indie stars, Pop Will Eat Itself, Jahazalab by Sensorium and the pounding God is God by Juno Reactor. Every alternative club wishes it sounded as good as this.

VARIOUS - HELLSPAWN

(Earache. 9 tracks)

The bastard son of all remix albums, Hellspawn goes to the next level and mixes extreme metal and gabba techno to produce a motherfucker of a release. Earache are infamous for releasing extreme metal by bands such as Napalm Death, Morbid Angel and the like. But a little while ago after the success of the UltraViolence releases they ventured into the world of extreme noise bleed techno and released an album each by Delta 9 and D.O.A as well as the now legendary 'Industrial fucking Strength' compilation. This CD sees the merging of these two unstoppable styles of music, which will certainly blow the cobwebs out of your speakers. The whole thing stinks of class and kick seven shades of shit out of the Spawn soundtrack which tried but failed to do the same sort of thing. This won't really appeal to the purists of either techno or metal but those of you out there who have an open mind and love to go fucking mad on the dance floor, then this is for you. As the CD says 'Hard meets Hard on the Hardest label', what else needs to be said.

VARIOUS - MYSTERIA MITHRAE

(Athanor. 9 tracks)

Mysteria Mithrae is an excellent compilation pulling together some of the highest acclaimed artists in the avant garde/industrial scene and presents them in a beautiful digipack and a 20 page colour booklet. Bands featured are the mighty Blood Axis, Endura, who are the highlight of this CD with a stunning powerful piece of work for the Great God Pan session, Austrian industrialists Allerseelen, Les Joyaux De la Princesse, Ernte, Scivias, Lonsai Maikov and Dissonant Elephant. The style of music changes with each artist but never seems too far removed from its neighbour. This compilation that gives a great insight to the world of avant music and what can be gained by putting some thought in to a release instead of sticking any old so called experimental bands together.

VARIOUS - NEW ALTERNATIVES 4

(Nightbreed. 34 tracks)

The latest instalment of the New Alternative series draws in a wide cross section of today's goth and related acts from around the world. It pains me to say this but most of the tracks will only appeal to the goths. Today's goth scene seems to have become very laboured and nothing seems to grab you by the balls anymore. Don't get me wrong I'm sure that a tone of people will buy this compilation and love it but I can't really enthuse about it except of the ultra cool track by Squid, perhaps Britain's answer to Marilyn Manson.

VARIOUS - PRECIPICE RECORDINGS VOLUME 1

(Precipice recordings. 11 tracks)

This is the first release from the newly formed precipice records which is ran by Projekt Records former publicist and Thanatos main man Patrick Ogle. People may suspect that this will be an extension of the 'Beneath the Icy Floe' sampler series that Projekt released, but they would be very sorely mistaken. Ok, so one or two bands do have that ethereal sound but the rest see a mixture of alternative poppy goth/darkwave and catchy dark indie tunes being used fully.

A lot of the band's featured (Human Drama, Bleeding Like Mine, Love Spirals Down), are already well know with in the underground scene, which will help people in try to define what this CD is all about, but with out much success as it changes style and direction with track.
Expect great things in the future.

VARIOUS - RIEFENSTAHL
(Vaws. 25 tracks)

Based around the work of Nazi propaganda filmmaker Leni Riefenstahl, this compilation collects together bands and artists who for one reason or another have been branded fascists or have certain so called rightwing philosophies. In other words, they think long and hard about what they believe in or what they have to say and if this upsets people, well so be it. From start to finish, this release cannot be faulted in any way, shape or form. Almost every style of music to come from the post-industrial scene is covered here, from the industrial soundscapes of Allerseelen to the apocalyptic folk of Strength Through Joy to the industrial techno of Lady Domino and Preussak. Many infamous bands are also featured here, such as Death In June, Forthcoming Fire and Turbund Sturmwerk as well as many lesser know up and coming acts. It really is hard to fault any of the acts here as each one is represented in the best possible light. It's also hard to review this without explaining how well each track works individually but also as an intricate piece to this controversial jigsaw. The two CD's come packaged in a wonderful A5 folder and come complete with a 120-page A5 book giving information on each band that appear. I have heard a few comments about this being too techno and not dark enough, but who says industrial music has to be just noise and darkness, surely it's about taking things to another level and braking all the rules. Anyway, this is with out doubt the best compilation I have had the pleasure to listen to and would recommend it whole heatedly to any one who has the slightest interest in post-industrial music.

VARIOUS - SOUVENIRS FROM HELL
(Cthulhu. 7 tracks)

A collection of artists who are drawn together through their connections with the demonic revival that is amongst us today. The CD opens with Ulver from Norway who presents an acoustic journey into Norwegian myths and legends. Next up is the mighty Blood Axis with a track called life. The lyrics are taken from a poem by George Sylvester Viereck and are accompanied by music composed by Annabel Lee of Amber Asylum fame. As one would expect from Blood Axis, a powerful and majestic recording. The electric Hellfire club are next with their own brand of American guitar driven industrial music and are followed by Empire 44, who also share a fondness for the same style of music with occasional samples. Diabolos Rising have a strong Germanic ritual sound comprising of pulsing electronic music and dark angry vocal from the very bowls of hell. Peter H. Gilmore is next up with a poem to music about the noble and violent prince Vlad Draculea. Finishing off this CD is N.A.O.S, who's dark ambient sound and chilling vocals lead up in to the darkness. This CD collects a strange mixture of artists together and doesn't flow as easily as it could, but is still a good follow up to the impressive Im Blutfeuer.

DAVID E. WILLIAMS - I HAVE FORGOTTEN HOW TO LOVE YOU
(Cthulhu. 19 tracks)

'I have.' contains 19 tracks of pure sleaze and depravation liquidized into perfect pop. Mr. Williams is very special, his work is controversial and thoughtful but also fun. His music sweeps from lavish pop to sinister cabaret and all in between. His profuse lyrics make you sit bolt upright, filled to the brim with sexual perversions and fascist ideas but also importantly contain an element of humour, which lies deep within them. This voice, a mixture of Morrissey, Marc Almond and Nick Cave drags you enthralled through each slice of sleaze, imagine paying money to see a masturbating prostitute being murdered by a gay Jew dressed in an SS uniform. Welcome to the world of the Williams.
David E. Williams is one of the 90's best songwriter/performers and should not be over looked at any costs.

All reviews are by Lee Powell unless other wise stated.

If you would like your CD or record reviewed send it along with a biography to:

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Here's a one I made earlier

By
Christopher Walton

This was originally going to be about "runes" but modern science has yet to invent an instrument sensitive enough to measure how little I care about "runes" so I fretted and mulled until I thought to myself how can I fulfil my promise to write something while still being able to look myself in the mirror on a morning, and as if by magick I thought back twelve months to what happened on August 31st 1997...

In the wake of the grief that erupted at the death of Diana Princess of Wales, and again a whole year later, I am curiously reminded of a question I was once asked by a German magazine, who were interested in the fata morgana of "British Culture" as exemplified by the Royal Family and in particular Diana. I am certainly no Monarchist but I am interested in the notion of "Kingship". The concept of Royalty is intimately, and even in our cynical secular culture inextricably, linked with the concept of Divinity. Again and again we find the King is mystically related to the Gods, his well-being reflects the well-being of the land, literally in the Graal tradition. Regicide is a terrible and

devastating act, one fraught with magickal significance and allegory. The death of Diana has, if people would wake up and see it, re-played this ancient ritual in a modern context.

The motif that was used ad nauseum was that of the "Fairytale". Diana was indeed a Fairytale Princess but we should remember where fairytales come from, and its not Euro-Disney.

As probably the last eligible aristocratic virgin in Britain Diana was offered, in a very sacrificial way, to the future King of England. This magickal union of Prince and Virgin (even her wedding dress resembled something Snow-white would have worn), was celebrated in the Cathedral of St. Paul in London, which

itself stands on the site of a Temple of Diana from the period of the Roman Occupation. Under this huge breast-shaped dome a strange alchemical process took place, the Virgin Diana was transformed by televisual hoodoo into the Sex-Symbol Diana, and in turn the Siren became the Magna Mater who then morphed into the Femme Fatale Diana



who in time set about the Royal Family as did Judith to the Assyrians. There is a subtle interplay here of Jung's theories of Anima and Animus, Diana progressed from a Virginal Eve-like state(Artemis - Diana), to a sexual-Romantic phase like Faust's Helen. After this romantic period Eros was raised to an almost religious devotion and she became Mary. In the months before her death she occupied a place, depending on your views on her sincerity, somewhere between Salome and the Gnostic Sophia; the hard eyed harlot dancing before the world's media with the House of Windsor's

(metaphorical) balls on a silver platter or a secular saint spreading light and love around the world.

Now Death's cold hand has provided her with the ultimate transfiguration and we are currently living in the second year of the Divine Diana's heavenly reign. It seemed obvious from the first that Diana was destined, like Elvis Presley and Felix Pappalardi, to be the centre of a cult of quasi-religious proportions. It only

remained for time to show what form her Godhood would assume.

Like most popular cults, the Mysteries of Diana are observed for the most part by a seemingly disparate constituency of closet homosexuals, school children and the recently divorced. Although disparate we see a common factor, a dependency on an externalised and idealised "God", in this case The Queen of Hearts is much easier to pray to than Mary, Queen of Heaven. Votive candles were left at palace gates, postcards of saints scrawled with devotional messages are pinned to trees

and the intercession of the dead princess was quite sincerely (if mawkishly) sought by those still on this side of the veil. Nobody supposes the sun will blacken, the land wither and the crops fail because Diana died in a car crash but we did see the passing of a woman and the birth of a Goddess. It is a matter of fact that the since her death the Vatican has received hundreds of letters demanding to know why Diana has not been canonised, despite failing even the most basic criteria, (for example, being a Roman Catholic).

Of course those sceptics reading this will already have muttered to themselves and

waved a fist in the air to the point that she was hardly a willing participant in any of this, that in the roles we have just given her she was much more sinned against than sinning. That point I yield, in common with most of us Diana seemed to travel through life with the sure footsteps of the somnambulist, only vaguely aware of the irresistible forces that drew her on onwards, progressing her from one stage to the next and subtly



altering the public appreciation of her position. But how much better and how much more could be achieved if we were to use the forces that govern our lives freely, joyously and consciously, under will?

"Lady Di" was the most interesting occultural phenomena since that bothersome Austrian housepainter tricked the Hun into public displays of choreographed marching. She was the most photographed person in the world, her face was instantly recognisable yet for all the (perhaps manufactured) sense of

communion that was evident that after her death, as in life, she remained remote and aloof. She succeeded in erecting a public face that hid her real personality, she had masks upon masks.

Neither has death removed any of these masks.

What has the death of a glamorous princess got to do with magick? The more etymologically aware among you will know that the origins of the word "glamour" come from its association with sorcery and magic, especially the magick of making things appear differently to how we usually see them.

We all have masks, whether we use them consciously, under will, or not. We have different roles and we use different personalities depending on the situation. Even the most lumped among you can not deny that Diana possessed this glamour to an unnatural degree.

If the Gods are anything they are the forces at play in the microcosm and the macrocosm, the Universe and the Psycheverse. Perhaps trying to shoehorn these huge swirling and ever changing concepts into the neat little anthropomorphic units we usually attribute to the dead gods of musty antiquity displays an attitude best suited to a butterfly collector rather than a progressive, creative magician - the Diana Mysteries and their patron Goddess have shown us how fluid and volatile the new mythos is, ever changing and shifting as new strands appear and old ones die away.

Does labelling these things as "Gods" lumber them with too much intellectual baggage? Most of us are only a generation away, if that, from religious dogma and the word "God" has some very

hot implications? To that I say for those who can't stand the heat the door is clearly labelled. It is precisely because the word arouses strong emotional responses that it is important, if we are trying to get our dander up, to raise some energy then we need to be stirred, roused and aroused.

We have been privileged to witness in the space of one year what usually takes generations to manifest; the birth of a mythology and the growth of a new mystery cult from that mythology. Make no mistake, the Gods are as important now as ever, if we would only see them for what they always were and understand what we must make them again. I am not advocating we worship at the haute couture shrine of Diana any more than my

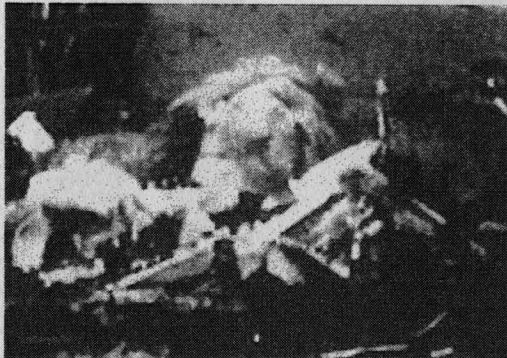
interest in the NSDAP impels me to bow down to the ghost of Hitler's remaining bollock: No, what is important in both instances is not the content but the context, the medium rather than the message.

It has been said that religion tries to pacify the

Gods with prayer and devotion whereas magick seeks to control the Gods. I would qualify this by adding that I personally see magick as an attempt to control the Gods by actually assuming Godhood. Deus est Homo. Every Man and Every Woman is a Star and what ever other aphorisms we want to quote. For those of us clawing our way up the Tree a clearer lesson in the conception, birth and pre-school development of our Gods we are never likely to get.

Next issue, the occult significance of "Carry On" films.

King Walton, Ferryhill
31st August 1998



Cold Spring Records

Cold Spring records are perhaps the best industrial/avant garde label around and with their releases getting darker and more intense it's easy to see why they deserve this tag. They specialise in dark ambient, industrial, power electronic music and anything that falls in between. But unlike many other labels each of the artists signed to them have views which they are not afraid to share with the world and their music reflects this.

I tracked down Justin Mitchell for a quick interview whilst putting finishing touches to a pile of new releases and penning an article on Wewelsburg for our next issue.

When/why did you start Cold Spring?

I started the label in 1988 as I had a cassette I wanted to release, ANGELS OV LIGHT - 'Psychic Youth Rally', plus Genesis P-Orridge gave me some Psychic TV tracks to use on a compilation cassette I was putting together. I was running an Access Point for Thee Temple Ov Psychic Youth at the time (from which I resigned in 1990) and the function of the cassette was to raise money for TOPY AP, and it seemed to work. I was also helping at PTV live shows and started to get a feel of how this business worked. I released the first vinyl in 1990 and CDs 18 months later. By 1998, we've released, in total, nearly 40 titles.

What are your ideas and principles behind the label?

Certainly different than what they were 10 years ago. The label exists now to firstly release the darkest music on the planet, and secondly as a vehicle for my own political and magical perspectives. I hope the label acts as a candle, to which other like-minded souls are drawn. I've kept these intentions very clear, and now COLD SPRING is amongst the biggest labels in the 'scene', and the names wanting to work with us are getting bigger and bigger. I also hope what I choose to release helps refresh the 'underground' scene, not like so many

labels I could mention that constantly tread the same ground.

What were you doing before you started the company?

A few crap jobs, the largest stints at working being a typesetter for a business publishing house and a librarian.

On the whole the artists on your label seem to have unconventional beliefs - are the philosophies of an individual artist, as well as their music, significant to you?

Absolutely. One of the main criteria of any

"I prefer acts to as political or spiritually motivated as possible and the act of creating music to be a method of the demonstrating of that."

act signing to the label now is a firm context for the music and a lot of demos we receive now are from bands with highly developed manifestos and perspectives, like

TURBUND STURMWERK (which we received a couple of threats about) and INADE. I'm not interested in working with simple 'art' - I prefer acts to be as political or spiritually motivated as possible and the act of creating music to be a method of the demonstration of that. Of course, the quality of the music is of incredible importance and I believe it is integrity and the combination of these elements that made the label what it is today,

What do you listen to in your spare time?

I listen to much of what the scene produces today. As a writer for many magazines including IMMERSE, I have been bombarded with music of this type for over twelve years, so I know what's out there. Saying that I also like some mainstream stuff as well – I think you'd have to be an idiot or a liar to say that some mainstream music didn't affect you.

What was your first release on Cold Spring and what do you think of it now? What releases are you most proud of?

The first release was the ANGELS OV LIGHT cassette in 1988; it's very raw and very difficult to listen to. We remixed it and made it into a 'listenable' CD, which was reissued in 1993. This was condemned in certain ignorant quarters. I'm proud of all the releases but no one in particular is my favourite. Maybe Inades 'Alderbaran' CD..

You've released a number of CDs by Psychic TV – How did these come about? How do you feel about the massive flood of reissues at the moment?

I've known Genesis from the TEMPLE OV PSYCHIC YOUTH days and was one of the few that kept in touch with him after he was exiled to the USA. There's a trust between us and a few years ago I suggested that some of the rarer PTV items should start seeing the light of day again and it went on from there. There's always been a massive flood of PTV releases so it's nothing new, but the titles we do are always digitally cleaned, beautifully packaged and whether there's a flood or not the titles always sell out.

You released the highly controversial Sutcliffe Jugend 'We Spit On Their Graves' CD and T-shirt, have you had any problems with them?

A few, yeah! Originally, two pressing plants refused to touch it and we got banned by two distributors – one since came back as they wanted to sell our other titles. We've recently had treats from some guy claiming to represent feminist groups but I suspect he was just a crank. The recordings are very rare, being some sixteen years old and it still amazes me that something like that can cause such outrage.

What are your interests outside your work?

The label is my interest and every thing about COLD SPRING is a reflection of my own personal obsessions and theories. I'm also heavily into UFO research, astronomy and I'm also in the old power electronics band SATORI. Our latest release is a live in Germany CD titled 'Haut Borung' which is part of the stunning TESCO DISCO 4 x CD set (along with Grey Wolves, Con-Dom, Anenzaphalia and INADE). I also collect certain insignia and hopefully will be establishing a web site for trading such items.

Why do you think the dark ambient/industrial/power electronics style of music have become so popular?

I'm not sure the power electronics scene is any bigger than it ever has been but there has been an enormous growth of interest in dark or black ambient coupled with grand, anthemic Military industrial or neo-classical. Much of the interest is coming

Justin Mitchell



from those who are tired of the old 'metal' scene. Fortunately, some of the bigger magazines are giving space to this kind of music. Military classical is becoming very big now in Europe and the USA. I think it's primarily as many of these acts wear their politics on their sleeves and are no longer afraid of admitting what they believe in. Of course, many ways of thinking are still taboo so the buzzword 'misanthropy' has become very prevalent, but with the world's population set to hit 22 billion in 2050, it's hardly a surprise! I also think many of the bands are now acting as an 'ok' to people to be interested in political theory that was deemed dangerous even ten years ago. If people think that 'industrial' bands these days are just treading the same old ground, I think if they dug a little deeper, they'd find they are very, very wrong.

What are your future plans for Cold Spring?

Lots - too much! The next release is the long awaited MERZBOW/GENESIS P-ORRIDGE collaboration, 'A Perfect Pain', which is a brilliant album which should be available from October 1998. Genesis will be back next year - he will perform on 1st may 1999 at the Royal Festival Hall, a

welcome return to English soil, in an event titled "Times Up!". People interested should contact the label for more information on that big event. Also live-wise, we have two COLD SPRING NEW YORK nights planned for early 1999 in the big city itself.

The next three releases are debuts: MELEK - THA - 'De Magia Naturali Daemoniaci' CD, NOVATRON - 'New Rising Sun' CD

and a recent signing from Croatia, KEROVINAN. Their album "Far Beyond The Time" CD will be out late this year. For early next year, we have negotiated an album of unreleased material by EINSTURZENDE NEUBAUTEN,

plus albums from HAZARD (aka MOTORHOUND) titled "The Law Of A World Without A Future", a new issue of previously unreleased PSYCHIC TV titled "Were You Ever Bullied At School - Do You Want Revenge?" and we've just negotiated an album of ultra dark classical works from MARK SNOW, the composer of THE X FILES, and MILLENIUM. And what with the COLD SPRING news letter almost turning into a magazine now, there's plenty to keep us occupied.....



コールド・スプリング

Contacts

Please mention the Judas Kiss when writing and include a SAE or IRC.

Allerseelen/Aorta - C/O Petak, Postfach 778, A-1011, Wien, Austria
Apocalyptic Vision/Trinity Records - Ahornweg 19, 64807 Dieburg, Germany
Apollyon - Altenbaunaer Str. 27, D-34134 Kassel, Germany
Athanor - B.P. 294, F-86007 Poitiers Cedex, France
Chaos Engine - 100 Ashlands Road, Cheltenham, Glos, GL51 0DH, U.K.
Cold Meat Industry - PO Box 1881, 581 17 Linköping, Sweden
Cold Spring/Justin Mitchell - 8 Wellspring, Blisworth, Northants, NN7 3EH, UK
Chthonic Streams - PO Box 7003, New York, NY 10116-7003, USA
Cthulhu - C/O Stach, Im Haselbusch 56, 47477 Moers, Germany
Divension Christine - see M.O.S
Earache Records - Suite 1-3 Westminster Buildings, Theature Square, Nottingham, NG1 6LG, U.K.
Eis & Licht Tontrager - Po Box 160 142, D-01307 Dresden, Germany
Energiea - Via Manzoni, 80019 Qualiano (NA), Italy
Erdgut - Franz Nigl, Postfach 323, 1171 Wien, Austria
Fire + Ice/Fremdheit - BM Sorcery, London, WC1N 3XX, U.K.
Fluttering Dragon - Po Box 182, 03-700 Warszawa 4, Poland,
ITN Cooperation - 52 Rosebuck Road, Sheffield, S6 3GQ, U.K.
JVC C/O Mark Conner, 44 Wellington Street, London, WC2E 7BD, U.K.
Misanthropy Records/Elfenblut - PO Box 9, Hadleigh, Suffolk, IP7 5AU, U.K.
Michael Moynihan - C/O Storm, PO Box 3527. Portland OR. 97208, USA
M.O.S records - Altenbach 24a, 9490 Vaduz, F. Liechtenstein
Muzamuza - 3 Soulbj Court, Kingston Park, Newcastle- Upon- Tyne, NE3 2TQ, U.K.
Mystic Productions - UL. Olkaska 8, 32-043 skata, Poland
NER - BM JUNE, London, WC1N 3XX, U.K.
Nightbreed recordings - 2nd Floor, 177 Wollaton Street, Nottingham, NG1 5GE, UK
Orchis - Cryptanthus, 94 Waverley Road, London, SE18 7TT, UK
Stephen Pennick/Ontario Blue - Enlightenment Communications, 4 Verdun Terrace, West cornforth, Co. Durham, DL17 9LN, U.K. FAX +44 (0) 1740 654356
Palace Of Worms - Via Bronzetti, 19-22053 Lecco, Italy
Projekt - PO Box 166155, Chicago, IL 60616, USA
Release - PO Box 251, Millersville, PA 17551, USA
Somewhere In Europe - BM Senior, London WC1N 3 XX, U.K.
Suffering Clown - PO Box 2124, New York, NY 10009, USA
Susan Lawley - PO Box 914, Edinburgh, EH17 8BF, Scotland
Lee Thompson - C/O Stephen Pennick
Tursa - BM Sol, London WC1N 3XX, U.K.
Chris Walton - Enlightenment Communications, 48 Wood Lane, Ferryhill, Co. Durham, DL17 8QG, U.K.
VAWS - Postfach 1826, D-55388 Bingen, Germany
David E. Williams - PO Box 2422, Philadelphia, PA 19147, USA

WANTED: Various records by the following artists in excellent condition:

Attrition, Coil, Current 93, Death In June, Drill, In The Nursery, Anton LaVey, NON, Psychic TV, Skinny Puppy, Sol Invictus, Sutcliffe Jugend 'We spit..' box set, Throbbing Gristle Book: Rapid Eye Volume 1 (revised edition).

Send your priced lists to the Judas Kiss address.

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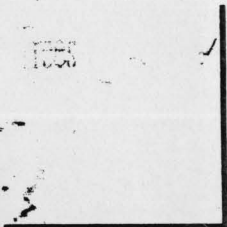
Nine Thorns - CD ENE040

After the debut MCD of 1995 that bore the raw energy of British post punk in a very eerie, threatening and gloomy way here they are the nine pearls that cover the thorns of their first full-length album. "Nine Thorns" combines throbbing drums, labyrinth bass lines, layered keyboards, chorus laden guitars and Killing Joke-like vocals in a more electronic but basically post punk way and make Dawn Fades listenable and intense, ready for a sudden attack to the same old music!

TREES

Trees - CD ENE039 -

Trees deliver us a quite hermetic release loaded with melancholic feelings growing with a romantic minded wave stuff. The most important feature in their music is that the dreamy, visionary and surrealist lyrics don't want to overcome the music itself but being part of it. A one way ticket to wonderland.



ESSENCES - Nebulae

CD ENE038 -

Essences' highly refined style plunge you straight into dreamy soundscapes with emotional and ethereal female vocals. Smooth and calm melancholic moods, sombre and heavenly arrangements, everything is a creation coming from soul and mind. To experience Essences is to be pure and emotional. The Italian way to heaven!

ARGINE - Mundana Humana Instrumentalis

CD ENE037 -

Argine's debut album consists of many musical arrangements with an apocalyptic feel permeating most of it, acting as a backdrop to bewitching vocals. Similarly the acoustic guitars are vaguely reminiscent of Current 93 or Death In June which show they're coming from a similar direction. By the way some of the tracks have a deep connection to Medieval age while some others adds up to an engaging listening of 'melancholy incarnate'. This is a real soundtrack to the end of the world!



CATARSI - Lo stato delle cose

CD ENE036 -

The background of Catarsi's sound could be Death In June, Joy Division, In The Nursery or early Pankow, that's to say bands which could put in music Orwellian nightmares. Ritual dances, arcane and unforgettable melodies, coming from the deep of our psyche, are figures we must follow if we really want to understand their essence.

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